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On the Cover—

PATRICIA BOWMAN *and* MIKHAIL MORDKIN *in "Voices of Spring" from the Mordkin Company's repertoire.*

To the Right—

PAMELA NAPE *and* JANE BURKHALTER *of the Lentheric Ballet.*

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Summing Up

by
RUTH ELEANOR HOWARD

It must be the fabled "Blind Justice" that is operating on the side of the WPA in its relation to the dance profession. Despite frequent assurances from those in high command that "the government certainly does not wish to compete with private business" reports of WPA dance classes are more numerous this season than ever before.

■

No doubt teachers of music, drama, etc. are making the same plaint, but we cannot help but ask, "why set up dance schools instead of beauty shops or restaurants?" Because dancing is a luxury and not every child might otherwise be enabled to study? Beauty shops are also a luxury many women are not able to afford. Because sound dance training is necessary to good health? Good eating is also necessary to good health, but unfortunately, not everyone can indulge his appetite to the same extent.

■

Every dance teacher who respects his profession recognizes the importance of dance training for children and every one of these is willing (and many have gone on record to that effect) to give time without thought of any remuneration for work in settlement houses and for the benefit of underprivileged children. In fact, there is probably not a teacher in the profession who would even whisper an objection to the WPA dance teaching projects if they confined their activities to these places.

■

But they don't. They go into communities where private teachers are making an adequate living, rent a studio, hang out a shingle and even, in some instances, insert ads in the local papers. All of this would be bad enough if the offenders on the WPA payrolls were qualified teachers of dancing, but investigation has shown that the number of actual dance teachers on WPA is comparatively small . . . most of those occupying teaching posts had never earned a cent for teaching in the pre-WPA era. And according to the standards adhered to by all legitimate teachers this is little short of criminal. The care of young bodies is a sacred responsibility and it would seem that the same government that takes a benevolent interest in giving its youth dance training might go one step further and see that that training is given by qualified teachers.

■

Still we haven't solved the riddle of "why the WPA interest in dancing?" There must be more beauty operators and restauranteurs than dance teachers who need WPA jobs (because there certainly couldn't be fewer) and they at least wouldn't run the risk of crippling any bodies.

Charles Weidman

The Master Mime

by **FREDERIC L. ORME**

TO ME.. *Opus 51* was pure comedy in movement," someone recently said, "without rhyme, reason or satire, and Mr. Weidman danced his part like a handsome hero gone haywire for the fun of it. The concert and apprentice groups draped themselves over, in and around the boxes which lately have become Mr. Weidman's preferential decor . . . surrealistic touches—circus, gymnasium, tragedy and ballet—numberless fleeting whatnots of suggestion, whirling past in abrupt transitions from strong to soft movements, in quips and quirks of fingers, scratching and fluttering, and of feet finding themselves in impossible situations. *Until he does it once too often (if he ever does . . .) Mr. Weidman will continue to be supremely funny.*"

And so it may be—though I doubt that Charles Weidman will ever make that mistake. All the *nuances,* all the tricks, the secrets of production are already his. His art, too, has been carefully perfected and his position is unique—he has no competition. He stands alone, the *first* male artist in the modern American dance, the *only* male choreographer whose sense of composition has accomplished anything of value. And, realizing this, it is improbable that he will ever go too far—ever do anything "once too often."

Like Doris Humphrey, he has turned his back upon patterns that require only two or three dancers or merely a single theme, and has found in a more personal approach, a style less abstract and notably expansive. He builds upon contemporary thought, with a sense of drama as well as of comedy—and he builds securely.

He is primarily a *mime*, usually a clown. But his miming is serious, his clowning cautious, and beneath his usual projection there is often that hint of the tragic-comic that one catches in the whimsy of *Petrouchka.* His comedy is spontaneous, never exaggerated, and so much a part of him that it enlivens even his speech.

His progress has been steady, his approach always interesting—but let him tell of it in his own way:

"In the beginning, having been trained in a school where the dance was primarily exotic, the first desire upon breaking away from this tradition was to establish a dance medium which was native and inherent . . . every support which previously had been used to help and stimulate the dance was removed. Music was taken away, drama discarded, or at least dramatic sequence done away with, leaving the American dancer facing only himself.

"After this renunciation, this pruning away of non-essentials, a dance was found which was more basic and fundamental, and we were ready to apply it —to use it in conjunction with another art.

"In my own case, I experimented with dance-drama and dance-pantomime." And with this last word, he smiled. "But here let me explain what the word pantomime means to me. It is not only a performance of 'dumb show,' as some dictionaries define it, or merely telling a story, or representing a deed. . . . pantomime to me means more than that. It fills those silent moments during a play; it provides the commas and periods so essential in the play's construction, so that very often the audience comprehension of the author's intent stems more from pantomime than from an oral form.

"That thread of continuity—that emotional sequence which one experiences when hearing a symphony. . . . and those certain pitches of emotion, when words seem feeble or weak or inadequate, and when only a gesture or movement, or no movement at all, could more exactly convey the idea—this also is pantomime."

Then, speaking more personally:

"From my own standpoint, aside from having a particular gift for pantomime, I feel that as a modern dancer and as a modern person, I can say more in this medium than in any other. To me pantomime should be a dance, and the modern *mime* must likewise be a modern dancer. The entire body must be alive. This, I believe, is not acquired by emotional experience even though it has a great deal concerning it, but rather by physical training.

"I utilize the natural laws that govern the body, intentionally distorting them. The idea projected causes a movement or gesture to be purely abstract or pantomimic. So, in pantomime, let me repeat, I do not mean merely telling a story, even though a story may be achieved by what is done.

"And no matter how pantomimic a gesture may be, it should have rhythm and design, quality and phrasing-projection—or any other quality which constitutes a pure dance movement."

But what of your humor?

(*Continued on page* 34)

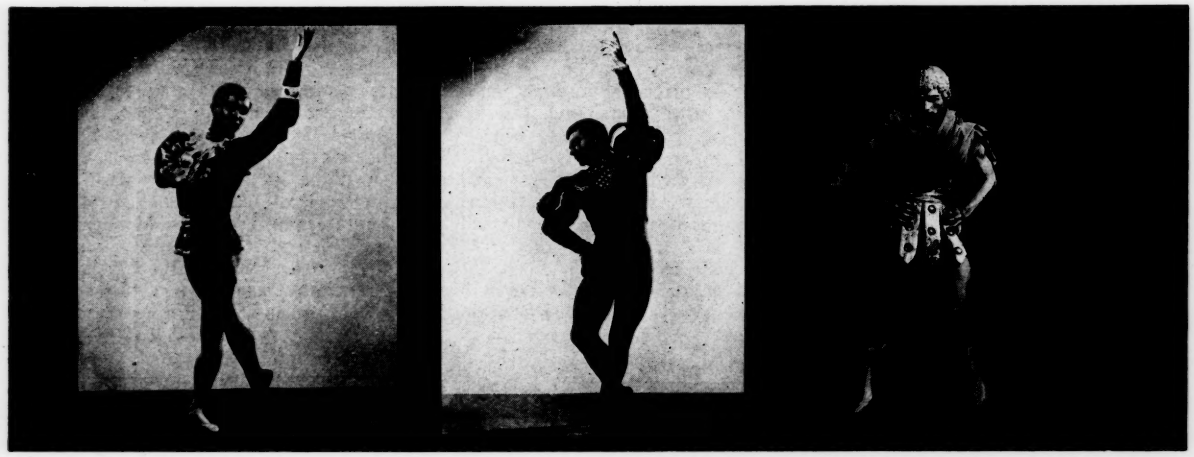
CATHERINE LITTLEFIELD

DOROTHIE LITTLEFIELD

To Fame And Fortune

DANCING its way to fame and fortune in Chicago this season is the Littlefield Ballet of Philadelphia which captures the interest and imagination of every American dance-lover. Headed by Catherine Littlefield who received her first training in her mother's dancing school in Philadelphia and later

KATHERINE HARKIN DOROTHY SWAIN NORMA GENTNER



THOMAS CANNON JACK POTTEIGER CARL CLEIGHTON

DANIA KANE JOAN MCCRACKEN MIRIAM GOLDEN

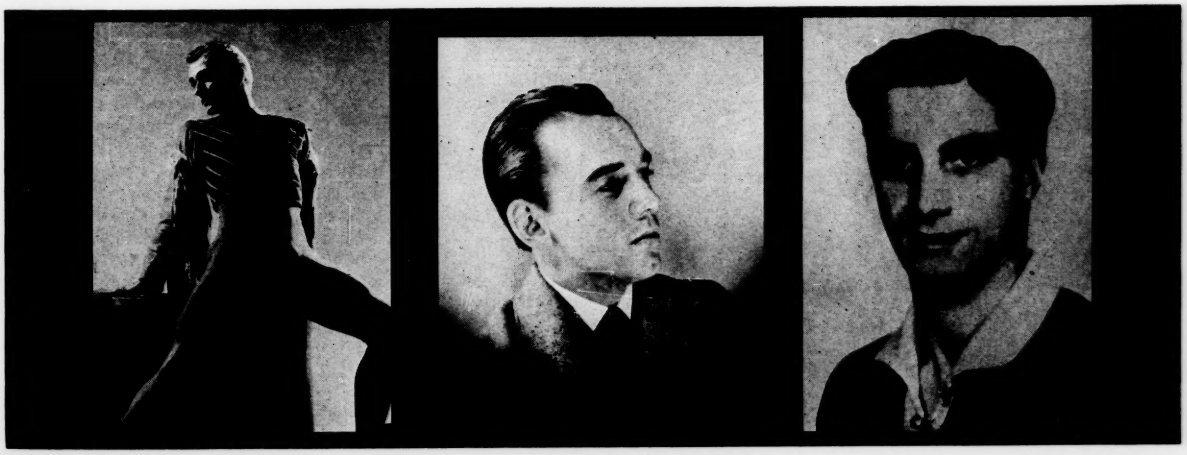
studied with the greatest teachers in Europe, this group of American youngsters are just like the "boy next door" or the "girl across the street." They are all in their very early twenties or younger.

All of them are American born and their individual histories reveal a similarity that is indicative of most American success stories. Starting dance lessons at an early age, usually with a neighborhood teacher, most of them gravitated to well known schools as their talents were developed and all of them find no sacrifice too great to make for their career.

The company numbers forty-five of whom the seventeen pictured here are soloists in their own right.

MARY WOODS BETTY KERNS JULIE STEWARD

LEONARD WARE VINCENT PAUL LEWIS RUDOLPH D'ALLESANDRO



Blossoms On Broadway

—It isn't just the dance. It's the way you feel inside.

***by* MARY SUTHERLAND**

THOSE gay, sunshiny Crane twins, Bettymae and Beverly, who unassumingly reel off twenty *fouettes* with the ease and poise of grande artistes, say that they dance because they love it.

They are what several critics have called "the element of refinement" in that noisy, roisterous and wholly laughable musical, *Hellzapoppin,* which has opened on Broadway. In their somewhat narrow dressing room at the Forty-Sixth Street Theatre, the twins powdered identical turned up noses and drew dark lines here and there around their eyes.

"Even if we danced with perfect technique," explained Beverly, curling up on one foot, "it wouldn't count for much unless, inside ourselves we felt music and rhythm and loved to do it." She paused to put on a huge hunk of eye shadow and Bettymae took up the opinion.

"With the musical comedy type of dancing which we do," she explained seriously, winding up one yellow curl around her finger. "the best way to put it over is to just go out and enjoy ourselves and then, on top of that give the best technical performance we can put on."

It seemed then that they both began to talk at once. It was Ernest Belcher of Hollywood who first took an interest in two just-alike small girls who came to his class for three and four hours every day. Because the Cranes seemed to learn their technique with the same motions of head and body, Mr. Belcher suggested that they turn professional. He gave them a background of ballet, acrobatic, Spanish, Egyptian and modern and the small girls worked so hard that when they came home from dancing school their mother had to rub their sore muscles with oil.

Then Mr. Belcher staged *The Carnival of Venice* in the Hollywood Bowl, before an audience of twenty-two thousand people. At this affair two beautiful twins, looking alike as two peas in a pod, twirled on their toes in a mirror dance.

"We broke-in the Mirror Dance at the Bowl," giggled Bettymae.

Through Mr. Belcher's efforts the twins sailed for England on one fine day to dance for thirteen weeks at famed Dorchester House in London.

"Did you meet any Dukes or Earls?" I asked.

"Yes," nodded Bettymae. "But they look like everybody else."

"We met a Major," put in Beverly and fairly snorted with laughter.

I now unloaded the question everyone wants to know of successful dancers and asked them how much they practice.

"Oh, when we're working in the show here and doubling every night at the Waldorf-Astoria, we practice only three times a week," they replied.

"Of course," Bettymae said decisively, "there aren't as many dancing jobs to aim for out on the Coast as there are here. But I think the girls are really better dancers out there. They all get thoroughly trained in ballet first, before they take up any other type of dancing. When we were ten we danced in pictures with Gus Edwards."

Beverly jumped up to take down the filmy green costume she wears for the Mirror number in the show. She looked at it so carefully that if any dirt speck had been there it would have wilted with shame and faded away.

"Costumes should be just right," said Bettymae.

"I think that an audience looks at *you* first," offered Beverly. "You've got to sell yourself and then they'll look at the dance all the harder."

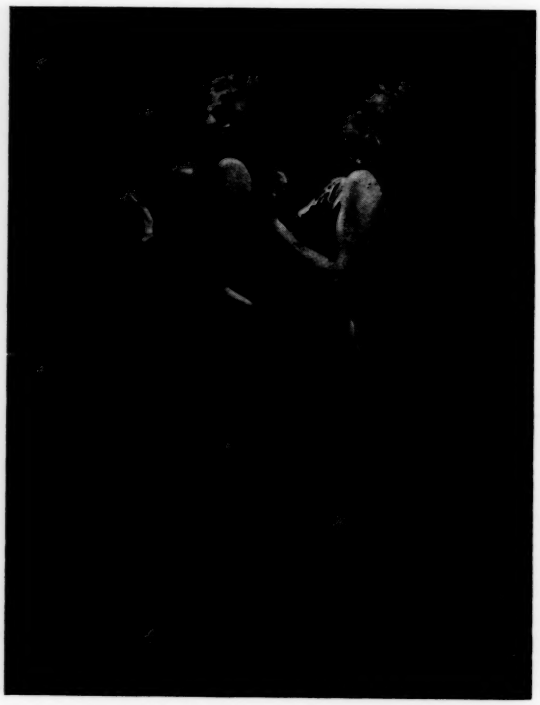
Then their blue eyes lit on me politely but firmly in a "We're sorry, but we've *got* to get our costumes on" manner, and I rose to go.

"Wait a minute," I said very fast. "Have you any pet hates? Just for fun."

"Yes." They almost shouted at once. "We don't like people who come back after the show and say, 'Why, your little part was a cinch.' They just don't realize the years of practice we put in for those three minutes on Broadway."

"They don't know." And Bettymae's eyes had a laugh behind them. "That in class Mr. Belcher makes us do sixty-four *fouettes,* just so we'll be sure and

(*Continued on page* 38)



The Crane Twins

PADRE
ANTONIO CANSINO, SR.
as he appears today.

A Dancing Family

The Fourteen Cansinos

by **DORATHI BOCK PIERRE**

CARMINA, *daughter of Angel and youngest of the Cansino grandchildren at a recent broadcast.*

IN SPAIN, as in no other modern country, dancing families are common. However, Antonio, the father of the dancing Cansinos, was the first dancer of his family. He founded the dynasty and his children and grandchildren are carrying on the tradition.

Antonio Cansino came from a family closely connected with the church in Seville. There was a large fortune in which he would have shared if he had become a priest, as did the other men in his family, but young Antonio had other desires. He loved the gaiety of the Spanish gypsy dances and when he was fourteen he began serious study to make dancing his career. By the time he was seventeen he was dancing professionally in cafes and soon went into the theatre.

The girl he chose for a wife worked in a tobacco factory, but, like Carmen, she was a beautiful amateur dancer. Antonio coached her and they danced together until, with the birth of their first son, Enrico, she stopped dancing and devoted herself to her family which eventually numbered fourteen children.

As soon as the children could toddle, father Antonio started their dance training. The second child, Gracia, started to dance when she was three and as a child she had a large following. She developed into a very beautiful dancer and gave a command performance before Queen Victoria at the Palace. Unfortunately, her brilliant career was ended by her untimely death.

Carmella was the third child and she was appearing with her father when she was only six years old. Elisa, the fourth child, first danced in public when she was four years old, appearing with a little boy who was a student of her father. When she was six she and her two sisters appeared in operettas and toured all over Spain.

Carmella and Elisa toured South America with their father, enjoying great popularity and remaining two years. When they returned to Spain they danced in a show for a year and then Carmella died. "Padre was broken hearted and said he would never dance again," Elisa explained. "He never has. Since that time he has devoted all his time to teaching."

About that time it was the vogue for slim, good-looking girls to dance dressed as boys. Elisa danced as a boy, doing Flamenco work, for two years, while she waited for Eduardo to grow up and partner her.

When Elisa was nineteen and Eduardo seventeen, they had danced together in Spain for a year and were ready to accept a six month personal contract with Mrs. Stuyvesant Fish, one of New York's leading social lights. They made their first appearance at her home in New York and for the duration of their contract danced only at parties at her home or the homes of her friends.

They liked America and decided to stay on, dancing briefly at the Hammerstein Theatre and at Rector's. Their first show in this country was *Follow Me* with Anna Held and their first tour to the Pacific Coast was in 1915 with Alice Lloyd. Elisa and Eduardo were a tremendous success here and they danced together in shows and in vaudeville for years.

In the summers, Elisa used to go home to visit the family and she painted such a glowing picture of America that Mother Cansino sent over the rest of the family, one by one, as they were old enough and considered by Padre good enough dancers to represent the Cansino name.

In 1915 Jose and Angel came. They danced together, first in vaudeville with a Spanish-American girl, Flores. Their first show was *Night Boat,* in which they danced for two years.

The mother came to visit and liked it so well she stayed two years. She brought ten-year-old Rafael with her and entered him in school here.

"Padre came over to visit later, but he did not like it so well. He only stayed six months. It was during prohibition, and Padre liked vino with his dinner. He could not get used to doing without it, so he went home."

Paco was the next son to come. He, too, danced in vaudeville with an Italian girl, whom he later married.

Antonio shortly followed Paco. He married an American girl, with whom he danced for fourteen years, until she died.

All this time, while the older children were dancing and teaching, adding fame and lustre to the family name, little Rafael was growing up in America. When he was eighteen and finishing school, the family discovered to their amazement that Rafael had forgotten how to speak Spanish, so they put him on a boat and sent him home for a visit. His mother was delighted to

(*Continued on page* 38)

Above—LEONIDE MASSINE *as St. Francis and* NINI THEILADE *as Lady Poverty in a scene from* St. Francis.
Below Left—NATHALIE KRASSOVSKA and JEAN YAZVINSKY *in the new Fokine ballet,* L'Epreuve D'Amour.
Below Right—MICHEL PANAIEFF *in* L'Epreuve D'Amour.
Top Center—A scene from Beau Danube *with* LEONIDE MASSINE *as the Hussar and* NATHALIE KRASSOVSKA *in the foreground.*
Top Right—St. Francis, *one of the new Massine ballets, with (left to right)* MICHEL PANAIEFF, LEONIDE MASSINE, ROLAND GUERARD *and* MARCEL FENCHEL.
Below—NICHOLAS BERESOFF *as the Athlete and* ALEXANDRA DANILOVA *as the Dancer in* Le Beau Danube.

We Went To The Ballet Russe

Performance Pictures made especially for **THE AMERICAN DANCER**
by **CHESTER KOHN, A.R.P.S.**

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by **ALBERTINA VITAK**

MARTHA GRAHAM

CARNEGIE HALL, OCTOBER 10

In reviewing *American Document* (October AMERICAN DANCER) I made reference to it as an experiment. After seeing the second performance I must conclude that this was somewhat of a misstatement as no piece of work so successful should be classed as experimental but rather as a stirring accomplishment in spite of its several shortcomings, the main one being its too literary nature.

Everyone concerned danced as if inspired, as indeed they should have been, for Carnegie Hall—which represents the ultimate in concert halls—was packed to overflowing with enthusiastic devotees. And they were not unrewarded—even the décor of scarlet and white velvet panels was quite the most sumptuous that Miss Graham, or any modern dancer, has yet presented; also many of the costumes were new.

Miss Graham has designed her own episodes for the most part in slow legato movement. These appear like pictures drawn upon a board which are erased, each in turn, by the more broad, flowing action of the group dances. The choreography for the group dances has more verve and variety than usual, yet builds toward one point. Several of the group dancers are excellent soloists in their own right, the most outstanding being youthful Anita Alvarez, whose every movement has line and rhythm. She, with Thelma Babitz, made the roles of End Figures exciting.

Miss Graham's technique, her easy control and balance in many exceedingly difficult dance figures, impresses one more and more at each viewing. Also her new lyricism adds much to her dramatic scope.

Eric Hawkin's performance was greatly improved in every way. His make-up, however, can only be described as weird. Housely Stevens, Jr., as the audible Interlocuter without whom much of the meaning would remain a mystery, had an imposing and graceful walk that fitted perfectly into the picture. At first, his declamations were jarring because unfamiliar and parts of the script seemed forced but wore better as the composition gradually achieved a certain cadence.

●

BALLET RUSSE DE MONTE CARLO

METROPOLITAN OPERA HOUSE, OCTOBER 12-30

Gala Opening—Giselle and Gaité Parisienne

Giselle served mainly to introduce two of the company's new stars, Alicia Markova, a truly perfect classicist, and Serge Lifar. The unadorned purety of Miss Markova's lines, the surety of her exquisite technique, made a highly favorable impression. Ethereal in style, she was exceptionally well cast and touchingly sincere in the title role. Serge Lifar, for all his proud and majestic bearing, was too hysterically flamboyant in his miming of the Count in disguise, a role which, unfortunately under the circumstances, calls for more mime than dancing. The best of the few actual technical feats he performed were the several dramatic falls right out of *grand jeté*. Lifar was also responsible for the restaging, which was routine and undistinguished save for a few moments in Act II at Giselle's tomb.

The audience gave a rousing welcome to Alexandra Danilova, who danced the Queen of the Willis with her usual crystalline manner. I request only one small correction from the just about perfect Danilova—that is to straighten her elbows more when her arms are in fifth position.

From the moment the curtains parted for the American premiere of Massine's *Gaité Parisienne*, it was easy to understand why it was included on almost every bill. Its rollicking humor, often frankly slapstick, to the familiar strains of Offenbach made light fare of the excellent dancing that was enthusiastically received. It is programmed as "a sparkling French sister to *'Le Beau Danube'*," and I can think of no more suitable description. Danilova has an even better role, much the same type as in "Danube," to which she brought more smart style and brilliance than ever before. Without any doubt it was Danilova's evening, and, even more so, Leonide Massine's evening. Massine was simply superb in the almost ludicrous but marvelously rhythmic gyrations of his Rich Peruvian. I scarcely know what his accompaniment was as the applause for his entrance lasted nearly all through his dance (which is reminiscent of some of his other roles as are other features of the Ballet; but no matter, they are all worthy features). The Ballet is based on the Can-Can, with its fast moving pace that doubles the effect of the lovely romantic passages by Danilova with Frederic Franklin. It was good to see spirited Eugenie Delarova again as a Flower Girl. Also there is a clever free-for-all brawl that must be seen to be appreciated.

●

Le Lac Des Cygnes

This Petipa classic was presented in a more extended version than usual. The additions included a *pas de trois*, and several solos, by Roland Guerard with Marina Franca and Lubov Roudenko, young ballerinas as yet in the making. Mr. Guerard possesses a brilliantly smooth technique with exceptional clean cut beats.

As for Danilova's work in this Ballet, it requires no imagination to see why the two companies quarreled over her. She was rendered expert assistance in the adagios by Michel Panaieff, who has virile grace and strong elevation.

●

American Premiere—The Seventh Symphony

While composed with even more of Massine's customary skill and sensitive understanding of music, this new "symphonic" dance composition to Beethoven's Seventh is not quite so thrilling as *Symphonie Fantastique* or as some parts of *Choreartium*, though it possesses many points of similarity to both. This is not intended as condemnation; rather is it a recognition of Massine's particular style just as Beethoven or Wagner have theirs. It has, however, a more consistently high level of dance invention and choreographic unity in spite of combining pure classical ballet with the plastic style of the second movement, and is worthy to rank with the best of Massine's works. There is less difference of conception in each of the four parts than is in keeping with the music, which is after all one continuous composition and not divided into separate movements because of any new departures of thought. The focus is always on the development of the mood of the biblical theme chosen by Massine—"the creation of the world and humanity which, forgetting the word of God, is plunged in sin and consumed by fire." Extraordinarily beautiful groupings and tableaux are scattered throughout, notably in the second movement, which so well expressed the doleful music. The "consuming fire" effect at the end is showy, but more could have been done with it.

Mia Slavenska and Nini Theilade have prominent roles, although the Ballet does not feature any personalities. Miss Slavenska is rather cold in style in spite of the

ERIC HAWKINS *with the Martha Graham Group in* Declaration, *an episode in American Document.*

skilful fluidity of her motion, while childlike Miss Theilade, who has an unusually supple body and lovely plastic lines, has a more emotional quality to her dancing, though her ballet technique is not very strong.

Frederic Franklin and Marc Platoff alternated as the Spirit of Creation and both did admirably, but undoubtedly Massine in the part would have added much to the dramatic value, even though the Ballet is in pure dance form.

Christian Berard's scenery is greatly to be admired but did not seem suitable or adaptable to the theme.

•

American Premiere—L'Epreuve D'Amour

Michel Fokine's expressive choreography and sense of humor and the fine interpretation by the dancers made this light concoction of dances in pseudo-Chinese style a really entertaining little Ballet which should be one of the company's most popular curtain raisers. The story is at all times intelligible, which is usually true of Fokine's pantomimic arrangements. Perhaps it could have been told in less time, but Mozart's recently discovered score probably had to be utilized.

Nathalie Krassovska, an animated and very talented young dancer, was charming in the lead. She is very much like Toumanova (who failed to put in an appearance), but has softer lines with a particularly lovely use of her head and arms and a very expressive face.

Roland Guerard as the wealthy Ambassador again displayed his remarkable ease in action. •

American Premiere—Icare

Self-styled "choreauthor" Serge Lifar boldly sought to illustrate his theory that "the choreographer has too long been the slave of music" by using various sounds instead of music as accompaniment to mark rhythms of his own devising. It can be, and has been, argued that this was merely an obvious effort to produce an innovation with controversial features. In this he has succeeded. But he has also succeeded in making of it a rather exciting novelty mainly by his own distinct personality (so much more suitable here than in the romantic style of Giselle) and partially through some stunning groupings of the assisting dancers—though a few of these are inspired or "borrowed" from George Balanchine's compositions. It may also owe part of its element of excitement to the excitation caused by the cow-bells—iron foundry—decibels that the accompaniment was, but I am certain that *music* (of Lifar's own rhythms, if he must) would have made it far more pleasing.

Lifar's poise in the face of fire (all the bad criticism he has received) was colossal and enviable.

•

American Premiere—St. Francis

St. Francis proved to be the most fascinating and engrossing Ballet of the repertoire. In it Massine has employed a highly stylized form of gesture after medieval art. Somewhat modern in appearance yet based on ballet, it is set off strikingly by the very lushness of mime and dancing of the other new productions. Also to a great degree by Massine's magical presence as the brooding, ecstatic young St. Francis. (What a far cry from his lovable, absurd Peruvian of *Gaité Parisienne*!)

The dignity and restraint Massine exercises in his portrayal as well as in his choreography aid in bringing to the Ballet an atmosphere of mysticism that is moving. Profundity is expressed through simplification of designs without any actual mime. There is no resorting to obvious devices such as surging group action, a furious tempo or personal showmanship to stimulate interest, even though the story does offer opportunities for theatricality of treatment.

The end of each of the scenes is marked by tableaux which are so adroitly worked out that there is none of the rush-for-pose that can so easily result from this procedure. The third scene of renunciation by St. Francis of the worldly pleasures he enjoyed in his rich merchant father's house is the finest for drama and dance pattern—some of the laurels go to Simon Semenoff for his finished eloquence as the Father. The final scene of the union of St. Francis with Lady Poverty is poetically expressive without the need of mime. Nini Theilade's unusual delicacy of movement as Lady Poverty is in good contrast to the severity of the choreography.

Massine was greatly aided in describing the medieval spirit by the effective costuming and lighting. The perfect integration of the music with the dancing is the result of the closest possible collaboration between Massine and Hindemith.

For the guidance of its readers THE AMERICAN DANCER has compiled a list of the dancers in the Greater Ballet Russe most likely to be well known at the conclusion of this season and the roles with which they will probably be identified.

ALICIA MARKOVA.....*Giselle*
MIA SLAVENSKA.....*Les Sylphides*
NINI THEILADE,
Lady Poverty in St. Francis
NATHALIE KRASSOVSKA,
L'Epreuve D'Amour
LUBOV ROUDENKO.....*General Performance*
FREDERIC FRANKLIN.....*Gaité Parisienne*
SIMON SEMENOFF.....*Character roles*
MARC PLATOFF, MICHEL PANAIEFF, IGOR YOUSKEVITCH } *General Performance*
and—SERGE LIFAR,
For his temperamental behavior during his short stay with the company in N. Y.

This is a Ballet which must be studied. A few portions drop below the level—one of these is the kittenish action of the Wolf after it has been tamed by the faith of St. Francis (too much like the Red Riding Hood episode of *Aurora's Wedding*).

Coppelia

This old-fashioned classic combines the choreography of Petipa, Cecchetti, Massine and Nicholas Sergueff, who reconstructed the Ballet from original notes, and should certainly be seen by all ballet students. Its many short variations one after the other, especially in the Act III Divertissement, frankly designed to show off technical proficiency, are amazing as feats of skill and endurance alone, but when given the polished performance of a Danilova and a few of the others, they are an inspiration. Danilova, in marvelous form with not a slip throughout the long, arduous role, had ample opportunity to display her sculptured *arabesque*, lightning quick *réleves*, various turns and much strong *pointe* work. Her miming as Swanilda was surprising in its delightful playfulness.

Beautifully and colorfully mounted and costumed, there were, alas, many ensemble portions insufficiently rehearsed as yet.

Two of the high spots were the Mazurka and the Czardas, both led by Eugenie Delarova and Frederic Franklin. Lubov Roudenko had a difficult solo which she handled skilfully if rather naively.

•

World Premiere—Bogatyri

Massine's choreography relates this legendary story of Princess-Ogre-Heroes almost entirely in terms of pure dancing with only occasional bits of linking pantomime. Therein the Ballet differs (and is perhaps superior judged as a dance composition) from Fokine's *Le Coq D'Or*, which is mostly mimed; but not having the theatrical possibilities of the latter, it does drag in places. Yet with its sheer lavishness of the vividly colored Gontcharova costumes and décor, scene after scene, it is definitely one of the company's feature spectacles. The "King-Kongish" Ogre was amusing but would have been more adult if suggested by dancing and lights instead of a curtain. Also the Christmas Card Angel was lacking in imagination. But the rest of the gorgeous eye-filling sets and costumes more than compensate for these.

The dancing was excellent, combining the efforts of Mia Slavenska (alternating with Danilova), Yura Zoritch, an impressive dancer, Frederic Franklin, Igor Youskevitch, Marc Platoff and Nathalie Krassovska. Lubov Roudenko, who though but a part of the general scene, was applauded for her bounding elevation and swift double turns in the air, a trick usually attributed to the male dancer. Miss Roudenko is a sort of wild, whirling dervish and really sensational technically wanting only more personal style. She is, however, more suitable to character-ballet roles than to the purely classical. •

American Premiere—Don Juan

Beautifully staged, this Fokine work is frankly a pantomime using theatrical devices with only incidental dances. These are part of the story rather than a method of telling the story. This treatment makes for contrast and relief from too much action, and can only be thought slow in portions if technical fireworks are constantly expected. Fokine does repeat himself occasionally in small points of arrangement—for instance, the rolling of the tambourines in the Tambourine Dance.

Michel Panaieff as Don Juan and the supporting cast very convincingly conveyed the spirit of the period.

* * * *

There was little evidence that this was a new company as the members of the ballet corps were young, enthusiastic and well trained and the leading and minor roles were for the most part excellently danced. Many of these must remain uncredited as yet for the company is large and with few exceptions unfamiliar. There does seem to be more talent and technical equipment among the male soloists but all on classical lines. It will be extremely interesting to watch the emergence of the superior talents.

Seeing so many new artists in totally new works is bound to result in some contradictory impressions such as those concerning Lifar. Another was Mia Slavenska, who appeared almost harsh though marvelous technically in the Beethoven Ballet. After watching her effortless and sensitive interpretation of the leading part in *Les Sylphides*, I realize she was mistakenly affecting a "symphonic" personality. She also danced the Danilova role in *Gaité Parisienne* with seductive charm and esprit.

It does seem as if most of my impressions are of the beautiful stage pictures more than the individual dancing efforts. That the dancing did not obtrude itself may be due to the newness of the artists. With greater

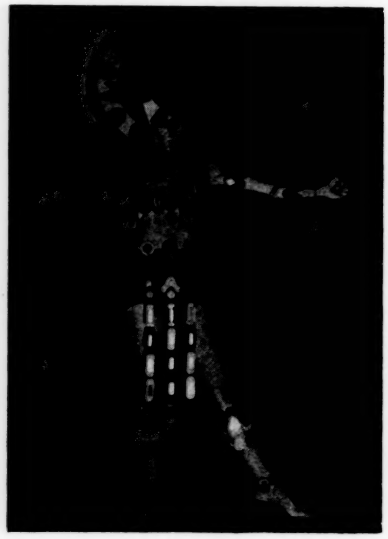
(*Continued on page* 31)

VIRGINIA SELF
who danced for the CADM on THE AMERICAN DANCER *program.*

Walter Ware

CATHERINE LITTLEFIELD and her company made their debut at the Chicago Civic Opera in Chicago October 30. They will give seven ballet performances while in Chicago. The first evening of ballet included *Moment Romantique,* to music by Chopin; *Fairy Doll,* to music by Josef Bayer, and the ballet which has brought Miss Littlefield so much success both here and abroad, *Barn Dance.* A new ballet *Fantasia* with choreography by Jack Potteiger was presented Tuesday evening, November 8; and Miss Littlefield's newest creation, *Cafe Society,* especially composed for the company by Ferde Grofe, will be seen on the third ballet program. At the conclusion of its engagement in Chicago, the Littlefield-Philadelphia Ballet Company will go on tour.

JOSEF *in the Mayan Sun God Dance in which he appeared* AMERICAN DANCER *night at the DTBA this summer.*



ANDRE EGLEVSKY, now a member of the cast of the forthcoming *Great Lady,* appeared recently before the Bronx Ballet Club of Hunter College in the auditorium of the Bronx Buildings. In his dances Mr. Eglevsky illustrated the three eras of ballet—those of Petipa, Fokine and Massine. Irving Deakin, critic and author, acted as commentator.

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TAMARA TOUMANOVA left the Monte Carlo company just a day before they made their initial bow at the Metropolitan. A dispute over the opening bill, so the rumor goes.

•

ALICIA MARKOVA, sometimes referred to as "the greatest living ballerina," who made her American debut with the Massine Company at the Metropolitan, injured her foot during the second night performance of the classic *Giselle* and was unable to appear again until October 28, when she danced the leading role in the familiar *Les Sylphides.*

•

SERGE LIFAR, the last of the Diaghileff discoveries, sailed for France aboard the Champlain on October 22, after a heated dispute with the management of the Ballet Russe. The trouble started, it seems, over changes which were made in the ballet *Swan Lake* by Leonide Massine. "It was in my contract that we were to be equal," said Lifar; "he was to make no changes without consulting me." Consequently Lifar challenged Massine to a duel in some secluded section of Central Park. The duel never came off, however, and the next day found M. Lifar aboard his boat headed for home.

•

DAVID JONES has assisted George Balanchine in staging the dances for the forthcoming *The Boys from Syracuse.* Heidi Vossler, formerly of the American Ballet, will be seen in the cast.

•

JOHN MURRAY ANDERSON has completed the first act of a singing and dancing show, with Doctor Rockwell, to be known as *Philadelphia Scrapple.*

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THE YAKOVLEFF BALLET is appearing with the New York Grand Opera Company in its fall season.

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MIA SLAVENSKA will be seen soon at New York's Little Carnegie Playhouse in *Ballerina,* a French film.

•

ANGNA ENTERS' sixth successive Exhibition of Paintings and Drawings in oil, gouache, pastel and line will open at the Newhouse Galleries, New York, November 21.

•

LINCOLN KIRSTEIN has just published a lively little pamphlet, *Blast At Ballet,* dealing with the chaotic condition of contemporary theatrical dancing. It is highly personal and fiercely provocative.

•

EILEEN O'CONNOR, who was forced to cancel European bookings on account of the International war scare, is now appearing at the International Casino as ballerina in *Monmarte a' Minuit.*

•

LOU WILLS REPORTS—Peggy Seel just returned from a six months' tour of Europe and opened almost immediately at the Town Club in Boston, Mass. . . . Sethina Williams and Rudolph Andressian arrived from Paris and will study acrobatics at the Willis studio. . . . Lois Leeds is in Providence, R. I. . . . Miriam Patterson, after playing during the summer with the St. Louis Opera Company, is now back in New York. . . . Florence Spencer appeared recently at the Strand Theatre in Brooklyn. . . . Carolyn Toy is going south to join the Littlejohns and will tour the entire South, ending up in Mexico City.

TITO VALDEZ *who has just returned from Europe and is now dancing at the International Casino.*

VALIA VALENTINOFF danced *Prince Igor* at the Brooklyn Academy on October 24.

•

THE CHESTER HALE GIRLS are now playing a three months' engagement at the Dorchester, Park Lane, in London.

•

RUTH PAGE AND BENTLEY STONE are now the sole directors of the Chicago Dance Project. Rehearsals are now taking place for performances in December. Miss Page is working on a ballet version of the Carmen music—to be done in a modern approach, based on some tragic consequences of the war in Spain. Grace and Kurt Graff have left the project in order to devote themselves to new works, which will be presented at the Goodman Theatre on three dates in December.

•

HUAPALA is now in Bermuda and Nassau filling engagements.

•

THE ASHEVILLE CIVIC BALLET, under the direction of Virginia Earle, received no end of enthusiasm when the nine dancers who compose the company gave their initial concert of the season in Asheville, N. C.

•

VERA ELLEN ROHE opened recently with Ted Lewis in Philadelphia for a long engagement which will include Pittsburgh, Cincinnati, Washington and the Strand Theatre in New York.

•

PAULINE CHELLIS, New England dancer and choreographer, has been chosen to plan the dance program for the entire school system of Providence, R. I., the first New England city to include required dancing in the public school curriculum.

ELEANOR POWELL will have the lead in the new M-G-M picture, *Honolulu*.

•

DOROTHY KAISER writes that Suzanne and Christine are appearing at the Chez Maurice in Montreal; that Peggy Alexander just terminated a long engagement at the Wivel in New York; that Dorothy Braun is at Weismantles Show Boat, Cypress Hills, L. I., and that Nicky Peeley is at the Boulevard Tavern, Kew Gardens, L. I.

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THE DANCE CENTER of the Y.M.H.A. in New York announces an enlarged faculty for the year 1938-39. Every American and European School of the Modern Dance will be represented.

•

DVORA LAPSON, Palestinian and Chassidic dancer, who was to have sailed recently for a European tour, has cancelled her present arrangements on account of the European political situation.

•

PAUL DRAPER opened at the Sert Room of the Waldorf on November 3.

•

ETHELYN MATTISON, daughter of Johnny Mattison, is now appearing in Max Gordon's new show, *Sing Out the News*.

•

THE COMMUNITY DANCE COMMITTEE, of the Baltimore Museum of Art in Baltimore, announced recently that they would present five dance recitals to be given during the winter season by five of the leading dance groups in Baltimore.

•

THE FLYING GINZBERGS, the musical show which is to have the accent on dancing, will open at the Morosco Theatre during Thanksgiving week.

ANN MILLER appeared personally at the Paramount Theatre in New York recently.

•

BILL ROBINSON has been introducing his new dance, *Limpy Dimp*, at the Paramount Studios, between pictures.

•

CLARK GABLE is taking dancing lessons for his role in *Idiot's Delight*.

•

NINA VERCHININA has made a big hit with the San Francisco Opera ballets, which are now in full swing. Twenty-five concerts have been arranged in a tour throughout the West at the close of the opera season.

•

MICHIO ITO has been made supervisor of the first concert of the Dance Repertory Theatre in Los Angeles, which will be given in February.

•

LESTER SHAFER, formerly of Denishawn, and his partner, Carla Nilson, are arranging a series of concerts on the West Coast for the fall and winter.

•

SERGEI TEMOFF, formerly of the American Ballet Company, appeared in principal parts with the Adolph Bolm Ballet in the Santa Barbara and Redlands Bowls.

TEAM NEWS

IRMAGARD and ALLEN, a new team, have acquired Galo routines and a complete wardrobe by Kathryn Kuhn and are dancing nightly at the Tic Tock Club in Montreal.

•

RAYE and NALDI are going from the Paladium Theatre in New York to the new supper room at the Delmonico Hotel with Harry Richmond.

(*Continued on page 29*)

In memory of

ANNIA BREYMANN

by RUTH ELEANOR HOWARD

There are many who will be shocked to learn of the death on October 9 of Annia Breymann, the brilliant young California dancer who appeared with the American Ballet Company two seasons ago.

One often wonders which is the more tragic, the death of a star who has realized success to the fullest or the untimely ending of a career that gives brilliant promise. As I write this last tribute to a beloved friend, I am inclined to think that the latter is the saddest—no tragedy is more poignant than rich promise unfulfilled.

Annia Breymann was born Edna Lucille Harvey twenty-two years ago. She was wholeheartedly devoted to her dancing, even as a child, putting all other activities second to it. She studied with Muriel Stuart and showed such remarkable ability that when she was about fifteen Miss Stuart urged her mother to take her to Europe, arranging for her to dance for Anna Pavlova. The number she danced was *Ave Maria* —an almost prophetic selection, for six months later Pavlova died and now Annia has gone. Mme. Pavlova predicted a great future for the little American dancer and she returned much encouraged after several months' intensive study with various European masters.

After several concerts in California, for which she received enthusiastic praise in the Los Angeles newspapers, Annia Breymann danced for Arnold Meckel, then Argentina's manager, and was engaged by him to make a concert tour of Europe. She went abroad and remained a year, dancing with much success in Paris, Brussels, and on the Riviera.

Returning once more to California, she danced in several motion pictures, most notable of her parts being the ballet scene in *David Copperfield*. There followed a season with the American Ballet Company at the Metropolitan Opera House. . . . Her last professional work for it was during that time that her health failed and the lingering illness which was to cost her life set in.

For the past two years she had been ill at the home of her parents in Glendale, and although it was known that she would probably never dance again, her friends were unprepared for the sudden end.

The dance world is the poorer because it never saw Annia Breymann in full flower . . . because it never knew the artist that the bud gave promise of.

A Dancer's Diary

by **DORINA TEMPLETON**

With illustrations

by **MILDRED KOERBER**

DIARY DEAR:

When I try to think of Eric I get a choked-up feeling in my throat and I feel smiley all the time. I guess it's because he's just so kind and full of fun towards three girls who went ahead and just lived in his own house without saying a word.

The next day, after we'd danced in the ball room, Eric told us to meet him on the walk, right in front of the house, and to bring our practice clothes. He said he had a surprise.

Well, of course, Betty and Bobbie and I had giggled and talked him over most of the night, so that when we finally half tumbled out the front door and saw him standing tall and stooped in front of a great big slinky Rolls Royce, we hardly dared look him straight in the face. Yet, I don't think he'd have been angry at what we'd said about him. It was all good.

Diary, I've never seen such a car. I touched it with one finger gently. The combination of Central Park, the fine mansion and this snooty car was too much. I pinched myself. Eric saw me and laughed. Then he opened the door and waved his hand.

"In you get, all you artistes in the making. I'm kidnapping you for a whole day." Then he cocked his eyebrows. "Trust me?"

"Hooray!" we all shouted in answer and fairly dived into the car. Eric caught me by the coat collar as I ducked and, opening the front door, shoved me in.

"I refuse to ride all alone," he said.

Oh, but it was thrilling to feel that car moving along under us! As we sped up Riverside Drive the Hudson was all tipped with sparkles, like the sequin bodice of a ballet costume. And then, when we began to get out where there were trees, we all sniffed and sniffed at the sharp air. I never felt so healthy and poetic in my life.

And Eric was fun. He turned to me more than once.

"If you weren't a ballet dancer," he grinned, "I'd call you a jitterbug. Can't you sit still?"

"I'm too excited," I said. "I'm always like this when I'm being surprised. I can't wait to see what it's going to be."

"Mr. Eric," shouted Bobbie from the rear, "why didn't you become a concert pianist?"

"You ask the funniest questions in the funniest places," Eric shouted back. "The family would have collapsed one at a time if I did. They couldn't imagine anyone working." Then more soberly: "But I wish I had the gumption to go ahead on my own and do it anyhow."

"It's never too late to start," called Bobbie.

"Isn't it funny," he said in a surprised voice. "It takes someone else to tell you the simple truth that you've really known all along."

We had left the main road and were winding up a hill between a row of tall, black trunked trees. Everything had a wintry look.

"O K," said Eric. "Here we come on the surprise."

And as we all craned our necks the road gave a sudden turn and there, right in front of us, was the loveliest sprawling log cabin you've ever seen, with smoke curling out of the chimney and a lanky red haired boy standing out in front throwing a stick to a Cocker Spaniel.

Eric stopped the car and turned to look at our faces. "Well," he started, "what do you think of—" Then he stopped. "My word, girls, it isn't a fairy palace and three handsome Princes won't appear. That's only Zep, the hired boy." He grinned. "Hey, Zep, tell Julia to bark and wake up the goggle-eyed beauties."

But Julia more than barked. She was brown and white with floppy, silky ears and a wet tongue and eyes that just begged you to please pay more attention to her. In one bound she was scrambling over all of us and barking and lapping. We could hardly catch her to pet her, she wiggled so.

Zep grinned and took our bundles. Then we all jumped out of the car and went up a flag-stoned walk to the cabin.

And oh! that cabin! It was just one wide shiny-floored living room covered with Indian rugs and deep chairs. There were huge windows in rows of three on each side. Then there was a stairway made from logs with shredded bark still on them. A balcony ran around one side and what looked to be more rooms led off of that. And the fireplace was of stone and large enough to put a bed and a bureau in.

There was a grand fire crackling away and we all sniffed the sweet air when we came in.

"That's apple wood burning," Eric exclaimed. "It always smells good. It means home to me."

But Bobbie had spied a large grand piano sitting in one corner of the room and she ran to it.

"I'm going to play something very classical," she grinned, and lifted her hands and brought them down on the keys with *Hail, Hail, the Gang's All Here.*

"Come now," ordered Eric sternly. "You're here for work and no play. Betty and Dorina run and get your thing-a-majigs on and your ballet shoes and Bobbie and I are going to see that you two get the training of your lives."

Betty and I fairly flew up the stairs and found a pine walled bedroom with bunks built into the side of the wall. But the bunks had great spring mattresses on them because we lifted up the blankets to see.

In no time at all, barring a slipper string I broke in the excitement, we were down stairs and twirling around on our toes, doing *pirouettes, rond de jambes, jetes, glisse arabasques, tour jetes* and *cabrioles.* Anything that came into our heads from the music of that gorgeous piano.

Bobbie and Eric seemed to be having a musical feast all to themselves, for they took turns at playing and listened to each other with their faces all quiet and their eyes very big and shining.

Twice Betty and I had to sit down and puff, we were so tired, but then some new tempo would catch at our feet and off we'd go again.

Once I caught a glimpse of Zep's face as he peered in one of the windows and he looked as if he thought we were all completely crazy. And I guess we were—crazy with the beautiful music and the freedom to dance just as we felt.

But in time even Bobbie and Eric wiggled their fingers and told each other that they were tired. Then they solemnly shook hands and I think for the first time noticed us. Betty and I were flat on our backs on an Indian rug by this time, danced to a frazzle. How they laughed!

"Well of all the exhausted looking people," Erie laughed. "Do you two need smelling salts?"

Then he walked over and pulled me to my feet. My knees felt so weak, Diary, that I just sort of fell against him and a queer little feeling ran through me. I wouldn't know how to name it, but I knew somehow that no matter whatever happened to me, I had, in Eric, a friend who would always stand by.

After Betty and I had dressed again, Eric brought out more surprise in the person of Zep with a tray heaped with sandwiches and bacon strips to be cooked over the fire. It seems you wrap a piece of bacon all around a fat piece of cheese and run a stick through it. Then you slip on a slice of apple, and almost put your fingers in the fire getting it cooked, get all dripped over with bacon grease, and then eat what you've managed to save. And, my, is it good! It's all smoky and funny and crispy

(*Continued on page* 40)

The Ballroom Observer

by Thomas E. Parson

A FORUM OF SOCIAL DANCE

BALLROOM DANCING AS A CURRICULA SUBJECT

EVERY type of school in the country—public, private and endowed—should have as a part of its prescribed curriculum the study of ballroom dance fundamentals! That has long been the opinion of many organization officials, an opinion shared by most of the dance teaching profession itself; and it is difficult to understand why a subject so definitely essential from every standpoint should have been excluded when study courses have been discussed and arranged for the various schools throughout the country. It becomes even more difficult to understand this attitude of the powers behind the throne of our educational system when, in the face of their apparent negligence, government institutions such as the Military Academy at West Point, and the Naval Academy at Annapolis have made the subject of ballroom dancing not an optional, but a required study. Surely, if training in the social graces is necessary for our future admirals and generals it should be considered likewise for the rest of our citizens.

Many of the lesser seats of military training have also included in their curriculum a required course in ballroom dancing. The realization attached to this would seem to be that not all the world's differences can be settled on the battlefield. Two such institutions come readily to mind—the Culver Military Academy, with Pearl Allen as its instructor, and the McDonough Military Academy at Baltimore, Md., with Joshua Cockey showing the boys how a bullet *might* be ducked with a *Dip*. There are others, many of them, which should give the other side of our educational system food enough for serious thought and consideration.

It is not meant to be implied that ballroom dancing, as a study, is treated as a stepchild in all the schools and colleges, other than the military, throughout the country. There are many, *but not enough,* which do recognize the importance attached to this study. For instance, the College of William and Mary has engaged LeRoy Thayer, D M of A president, to outline and supervise a course of ballroom instruction for its students; Columbia University has, for many years, engaged Lawrence Hostetler for this purpose; New York University has Mary McCormick. There are others, too many to mention—*but still too few in number*—which treat the subject with the importance it deserves. There are still too many which include ballroom dancing as an extra-curricula subject; and far too many more which leave entirely to the students' discretion when, where and how they shall progress with their dance study. It is this latter element which has long been a thorn in the side of the organized profession, to say nothing of numerous kicks on the shins when traffic is heavy on the ballroom floor.

LEROY THAYER, *President of the DMA, Inc. and* LUCILLE ELDRIDGE *of Washington, a student at William and Mary College, demonstrating the Viennese Waltz to the student body of the college.*

One might reason, and logically, that this seeming hesitancy on the part of the public school system, to include properly supervised ballroom training as a compulsory study, is the result of the occasional blasts leveled at ballroom dancing in general by intelligent but misguided and misinformed educational advisors. How often does one read, for instance, that a certain church dignitary has warned the nation of the evils of dancing? Only recently the New York *Herald Tribune* published a statement by the Archbishop of Dubuque to the effect that "Jitterbugs are 'On Path to Hell' ". Practically the same warning was given at the turn of the present century, when *Ragtime* was just beginning to be popular. And, at intervals during the past thirty-eight years, the nation has been told of the grave consequences in store for those who sought to interpret the music of the day with such dances as the *Turkey Trot,* the *Fox Trot,* the *Charleston,* the *Lindy Hop,* and now, in 1938, the *Shag.* What will we be warned about in 1940?

The following quotation from the *Herald Tribune* is merely a streamlined version of the attacks which have been aimed at ballroom dancing ever since ballroom dancing came into being:

"A degenerated and demoralizing 'musical' system is given a disgusting christening as 'swing' and turned loose to gnaw away the moral fibre of young people. We permit, if not freely indorse by our criminal indifference, jam ses-

(*Continued on page* 38)

Bulletin

DANCING MASTERS of AMERICA, Inc.

and Its Affiliated Clubs

by WALTER U. SOBY

COMPETITION

IT IS said that competition in any business is helpful and advantageous to those who conduct their affairs in an honest manner and on a fair and legitimate basis.

Those who teach dancing for a living are as much concerned with competition as are those engaged in other professions. With thousands of dollars invested in property, equipment, leases, rentals of studios and annual study to keep abreast of the times national or local government competition becomes a problem to dance teachers.

Again complaints are being received at D. M. of A. headquarters that WPA dance classes are causing enrollments to drop off.

The D. M. of A. has sent questionnaires to each of its 1,365 members requesting information as to conditions that exist in all parts of the country.

Already there have been all sorts of replies. Some report they have had to entirely discontinue certain classes such as ballroom and tap, while others claim they have not been affected at all. Not only is competition created by WPA and other government agencies but complaints are also made that Parent Teachers Associations are organizing dancing classes and hiring unqualified teachers to instruct them. Further complaints come from teachers that the price charged for dancing lessons by many competitors creates a menace to business and tears down the high standards of instruction that the majority of dance teachers strive for.

It is perhaps to be expected that new teachers entering the field cannot demand the same prices for lessons as those who have taught for years.

What can we do about all these complaints?

First—If we have sufficient proof from dance instructors from all parts of the country, whether they are members of the D. M. of A. or not, that WPA classes are causing unfair competition we can approach the officials at Washington through the influence of our President, Mr. Leroy Thayer, pointing out that something should be done to protect those who are engaged in the teaching of the dance for a living—who are taxpayers, landlords and influential guardians of the social life of young and old in all communities.

Second—We well know that uniform prices for dancing lessons cannot be enforced and established prices for dancing lessons can only be a "gentleman's agreement." In the D. M. of A. code of ethics adopted at the Convention held at Washington in 1937 a minimum price of fifty cents for one hour class lessons and one dollar for private lessons was agreed upon. While the majority adhere to this ruling there are still some who because of general business conditions, the recession, competition, etc., find it impossible to demand the prices set by the D. M. of A. On the other hand there are instances where higher prices could be demanded and charged, but teachers are afraid to raise their tuition rates.

Third—If the hundreds of teachers who are not members of the D. M. of A. or one of its affiliated clubs would realize what the organization is doing to protect the dance profession and what it means to the dance instruction business in general they would understand that co-operation is necessary—help is needed to establish and maintain the standards of the profession both as to teaching and in the matter of prices.

As this issue of THE AMERICAN DANCER goes to press there will have been held a meeting of the Board of Directors at New York City (Nov. 6) to discuss the problem of "Unfair Competition."

All dance teachers in the United States whether members of the D. M. of A. or not who are affected in any way by WPA dancing classes are invited to write to Mr. Leroy H. Thayer, President, 1215 Connecticut Ave., Washington, D. C., or Walter U. Soby, Secretary-Treasurer, 553 Farmington Ave., Hartford, Conn., and register their complaints. All such correspondence will be kept in strict confidence.

NEW BALLROOM DANCES

What type of dancing receives the most publicity in newspapers, magazines and on the radio? We must admit that ballroom dancing takes the honors. Last year the *Big Apple* attracted nation wide attention. It was fun while it lasted and it afforded ballroom teachers something "to sell" because it gave dancers a chance "to shine" in old and new steps such as *Truckin, Susie Q, Charleston, Black Bottom, Shag, Harlem,* etc. But like all new fads it soon died out, and we finished the season doing conservative dancing with the staple *Fox Trot, Shag* and *Waltz,* with some communities, particularly the larger cities, doing *Rumba* and *Tango.*

This fall we have the *Lambeth Walk,* perhaps the simplest and easiest dance ever brought out as a seasonal attraction. It can be taught to beginners as well as advanced students and is being received with an abundance of enthusiasm. It is noticeable that the *Lambeth Walk* is being taught the same throughout the entire country which is unusual with new "name ballroom dances." The descriptions of the *Lambeth Walk* that have appeared in newspapers and magazines are practically uniform.

LOOKING FORWARD

This is the time of year when danc teachers everywhere contemplate the out look for the new season.

With many teachers being besieged b WPA competition in their various com munities, it seems that the course of ac tion for the DMA is plainly indicated My desk is piled high with facts and fig ures regarding this situation and I wan all of our members, and even those wh are not members but who need our help to know that I shall not leave a stone un turned toward bringing this matter to th attention of the proper authorities i Washington.

Leroy N. Thay

This is not true of the *Yam.* There ha already been to our knowledge three di tinctly different versions. If the movi picture concerns are anxious to make a ne ballroom dance popular something should done to have a standard ballroom versi arranged and the entire profession furnish with a detailed description when the pictu is introduced, so that all will teach the sam routine.

The English have succeeded in keepi the *Lambeth Walk* simple and uniform in description. If they can do it why ca we in America do as well with our ne ballroom dances?

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GONE BUT NOT FORGOTTEN

Probably no one has made such a lastin impression on the dance profession as di F. W. "Daddy" Kehl who passed awa August 17. He was a member of the D. M of A. (46 years) and was principal of th Normal School for 20 years. His presen added dignity and prestige to our Norm School sessions. Our students adored hi and he will be missed but not forgotte Even today hardly a letter is received b the secretary that does not comment in re erence on "Daddy Kehl." He has gone bu will never be forgotten.

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AN IMPRESSION

Much is being written these days in ou newspapers regarding Old Age Pension the Social Security Act—the General We fare Act, etc.—but nothing quite compare with the recognition accorded our olde members by the installation of the D. M. o A. Honor Roll at the New Orleans Conve tion this summer.

All those who have been members for 2 years or more were presented with Certifi cates of Honor and emblem pins as rewar for their many years of interest and mem bership in the D. M. of A. Some very fin letters of acknowledgment have been re ceived at the D. M. of A. headquarters fro those who were not present at the Ne Orleans Convention to receive their Hono Certificate and emblem personally.

It was the first correspondence received fro some of our old time members in years Apparently the recognition made an "im pression" in all cases and Ex-President Mrs Beach has been highly praised for her won derful idea.

Some of the older members who are no still physically active expressed themselve as being morally "at heart" with the D. M of A. Space does not permit commentin

on all the replies received—however we discover that one of our Honorary Members —L. E. Dare of New York City joined our organization in 1887, is now 80 years old, and has 51 years of membership to his credit. We regret that he reports that he is not in the best of health. J. B. McEwens of Glasgow, Scotland, who was made an Honorary Member when he came to America in 1900 and taught at our Convention writes, "I cannot realize that 38 years have passed since I was made a member of your organization. I am hoping to visit the United States and your Convention in the near future." Other letters of acknowledgment have been received from Edward J. Condley, Elsie T. Olsen, J. J. Kennedy, M. F. Kavanaugh, Inez Hyder, Eda J. H. Jones, Evelyn B. Finlay, Lloyd C. Foster, Margaret Thuma, Adelaide Fogg, Irene Shay Ergotti, Pearl Allen, Geo. W. Smith, Dan Quilty, George F. Trier, Robert H. Taylor, Helena B. Barre, Sophia D. Sulgrove, H. M. Robb, Bill Ashton, Edna R. Passapae, Charles H. Temple, H. R. Watkins, Fred T. Bridge, B. L. Demming, Linda J. Green, and P. H. Kelly. Albert V. Tuttle of Baltimore, Md., reports he is celebrating his 51st year as a teacher of dancing having opened his first school at the corner of Broadway and Eager St., Baltimore, on Sept. 9, 1887. Mr. Tuttle joined the D. M. of A. in 1910.

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GENERAL INFORMATION AND PERSONAL ITEMS

SOUTH TEXAS ASSOCIATION CLUB No. 3

The first meeting of the South Texas Association was held at the Sproule School of Dancing, Beaumont, Texas, Sunday, Oct. 30.

•

NEWLY ELECTED OFFICERS OF CLUB No. 15

The Dancing Masters of North Carolina have elected: President—Louise Norman Williams; Vice-President—Mrs. W. E. Davis; Secretary-Treasurer—Sarah Sterling Price. Board of Directors: Mrs. Allie Morris Whitfield; Josephine Baker; Betty Lloyd Baker; Sarah Sterling Price. Delegate Director—Mrs. Jacqueline Dorminy.

•

ASSOCIATED DANCING TEACHERS OF SOUTHERN CALIFORNIA

The following officers were elected at the September Convention of the Associated Dancing Teachers of Southern California: President—Ernest E. Ryan; Vice-President—H. A. Hemphill; Secretary—Margaret E. Ketchum; Treasurer—Lois Naudain; Director—Florence Gaynore; Director—Mr. Jules Swart.

•

CLEVELAND AND OHIO DANCING TEACHERS ASSOCIATION

The Cleveland and Ohio Dancing Teachers Association, Club No. 16, held their 1938 fall convention at the Hotel Statler in Cleveland, Ohio, September 18. About 125 were enrolled.

The program included the following faculty presented under the direction of Helen J. Wheeler, the principal: Anna Ludmilla, ballet; Jac Broderick, tap; Grace Bowman Jenkins, acrobatic and adagio; Myrtle Doris Pettingale, Clement O. Browne and Lloyd C. Foster, ballroom.

There was a short business meeting. The following officers were elected for the year 1938-39: John Box, President; Johnny Gibbons, First Vice-President; Wm. Detwiler, Second Vice-President; LaRue C. Hope, Secretary; Lloyd C. Foster, Treasurer; Helen J. Wheeler, Principal; Jack Harmon, Henry O. Oster and Frances Wheeler, Trustees.

After a banquet in the Terrace Room the evening was spent enjoying a program, presented by pupils of various members, and social dancing.

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DANCING MASTERS OF PITTSBURGH

The first regular meeting of the Dancing Masters of Pittsburgh was held in the Cooper Room, Hotel Roosevelt, Pittsburgh, Sunday, October 9. The following were elected to office:

President—Jack Huston: First Vice-President—Fred Kotheimer; Second Vice-President—Frank W. Dolinar; Third Vice-President—Joseph Jordan; Fourth Vice-President—Pasquale Caputo; Secretary-Treasurer—Rae Russell; Board of Directors: Jane Vella, Helen Schelot Shultz.

Winona MacDowell, who was D. M. of A. delegate director for the Pittsburgh Club, gave an interesting report on the 1938 convention at New Orleans.

Mr. George B. Keiler, Honorary Member, who gave his last performance as a dancer during the summer, was presented with a diamond ring.

A vote of thanks was given Mr. Jack Bowman, who has been president of the club for five years and who withdrew as candidate for re-election this year, for his fine leadership.

The Pittsburgh club plans to hold a one day convention early in January.

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CLUB NO. 20

The Associated Dancing Teachers of Pennsylvania and New York held their first meeting of the season on Sunday, October 2, at Hazelton, Pa.

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FLORIDA CLUB NO. 2

The Florida Society of Teachers of Dancing Club No. 2 held their first meeting September 24-25 at the Tampa Terrace Hotel, Tampa, Fla. Mrs. Grace Thomas demonstrated *The Lambeth Walk,* with hotel guests and teachers participating.

Mrs. Virginia Dell Bernreuter of Jacksonville, Fla., became a member of the club and Miss Juanita Rios' membership was transferred from the North Carolina Club to the Florida Club.

A three day convention will be held at West Palm Beach December 27-28-29 for which an elaborate program is being planned.

A committee has been appointed to investigate the matter of all teachers of dancing being required to pass a state examination before they will be permitted to teach. The committee will draw up a bill to be presented to the State Legislature.

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NEW HEADQUARTERS

Oscar Duryea, New York City, has moved to the new ballroom at the Hotel Ansonia, corner Broadway, at 72nd Street.

Mr. Duryea is Chairman of the World's Fair Convention Committee.

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GEORGIA CLUB NO. 22

The Georgia Dancing Masters Association held their first meeting at Savannah, Ga., on Sunday, October 16, at the studio of Miss Madeleine Thompson. Instruction was given by Dorothy Alexander, Madeleine Thompson and Gertrude Williams. Miss Gertrude Jones gave a talk about her European dance tour.

The Lambeth Walk and *Yam* were demonstrated and an entertainment followed the business meeting.

•

CLUB NO. 17

The Dancing Masters of Maryland, Virginia, and Washington, D. C., will meet at the studios of Charles Henkel in Newport News, Va., on November 20. Mr. Henkel and his wife, Douglas Humphries, are making elaborate plans for the entertainment of their colleagues who attend the meeting.

•

WISCONSIN CLUB NO. 12

The first meeting of the Dancing Masters of Wisconsin was held at Julia Kuhlig Studio at Milwaukee on Sunday, October 16. The meeting was in charge of Miss Kuhlig, Educational Director.

•

CONNECTICUT CLUB NO. 18

The Dancing Teachers Club of Connecticut has held two meetings this fall in Hartford. The first meeting was postponed from September 25 to October 2 on account of the hurricane and flood. It was an all day session. Teachers for the day included Madame Serova, Children's Dances; Bill Pillich, Tap, and Donald Sawyer, Ballroom. The October meeting was held at Bourmans Studio, Hartford, October 16. Annette Van Dyke of New York City presented a program of children's dances. Miss Florence Greenland had charge of the meeting and Walter U. Soby was Sergeant-at-Arms. During the business meeting J. Larry Simonds, Connecticut Delegate Director, gave a report on the D. M. of A. Convention at New Orleans, La.

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HEART OF AMERICA CLUB NO. 19

The opening meeting of the Heart of America Dance Association Affiliated Club No. 19 was held at the Flaugh-Lewis School of Dancing in Kansas City, Mo., October 9. A membership drive is being carried on. Robert E. Lewis, Jr., is President and Harry E. Wolfe is Secretary.

•

BOWLING GREEN, KY.

Evelyn Lockman of Bowling Green, Ky., has a newly decorated studio and states she is really enjoying her work.

•

AMSTERDAM, HOLLAND

A letter from Cor Klinkert and Liesja Santen of Amsterdam, Holland, has been received. Mr. Klinkert states they are looking forward to their next visit to the United States and that they are "crazy about the United States and our teachers." They send greetings to the officers and members of the D. M. of A.

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APPRECIATION

Secretary Soby and his wife wish to express through the D. M. of A. bulletin their appreciation for the many letters inquiring as to how they fared during the recent hurricane and flood.

Thousands of trees were uprooted but none fell on the Soby Studio property. A sign was blown down but not damaged. The Secretary's shore cottage did not suffer any damage other than some screens blown off while other cottages in the vicinity were crushed to pieces. The only inconvenience experienced was the loss of telephone service in Hartford for twelve days.

•

SPRINGFIELD, OHIO

Mrs. Virginia Bott Sheer of Springfield, Ohio, reports she had a very successful summer school. Her studio has been completely redecorated.

•

ALTOONA, PA.

Ruth Barnes reports that her star pupil, Charles Dickson, is appearing with Massine's Monte Carlo Ballet in New York at the Metropolitan. Massine states he is a "find" and that in two years will be one of their really great classical dancers. He is 17 years of age. Both young Dickson and Miss Barnes are to be congratulated.

(Continued on page 30)

Above—DIANE MARSHALL *from the Gary Ford Studio, Jacksonville, Fla.*

At the Right — HENYCE JACKSON *and* FRANCES ANN DODD, *students of Helen Cox Schrader Studio, Charleston, W. Va.*

• NEW YORK, N. Y.—Jack Dayton, well known tap teacher, has accepted a teaching engagement on the staff of the Arthur Murray Studio, where he has been given charge of the Tap Department.

•

LASAR GALPERN has opened his modern ballet classes at the Academy of Allied Arts.

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THE NEW AMERICAN CONSERVATory of Music, Drama and Dance, which began its initial term October 17, received a grant enabling it to offer four scholarships, one in each department. The dance is under the supervision of Hanya Holm.

•

ANGEL CANSINO moved to his own studio at 154 West 56th Street November 1.

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THE ALBERTINA RASCH STUDIOS have announced that Fe Alf now has complete charge of the modern dance department.

•

THE THEATRE DANCE COMPANY presented studio performances on November 2, 3, 4, 5 and 6 with much success.

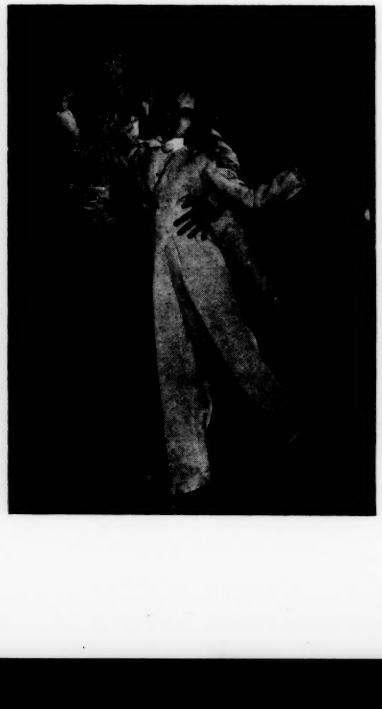
CHARLES WEIDMAN is teaching at Sweet Briar College, Sweet Briar, Va., this week (beginning November 7) and will close the series with a dance program. Doris Humphrey and Charles Weidman will hold a studio recital on November 19. Their two-week Christmas course will commence December 19.

•

LOLA BRAVO will hold her second annual recital at the Master Institute on November 26th. Besides the Spanish Dances presented by Miss Bravo's students, there

ELEANOR BARBRICK, *student of the Williams School of the Dance, Malden, Mass.*

TEENY SULLIVAN *and* RUSSEL SPOTSWOOD, *assistant teacher, of the Elizabeth Combs Studio of the Dance, Nashville, Tenn.*



Student

will be presentations by guest artists fr the Albertieri Studios and the Galo-Waim Studios.

•

The first production of the Childre Repertory Ballet, under the direction Annette Van Dyke, has been definitely sch uled for the morning of November 26 at Ziegfeld Theatre. It will be *Cinderella,* dance pantomime in four acts and will given for the benefit of the Virginia D Nursery. The cast consists entirely of chi ren who were auditioned by Miss Van Dy and found to come up to professio standards.

In spite of the strenuous demands of production schedule, Miss Van Dyke fou time to accept an engagement to teach the Connecticut Dancing Teachers Club their October 20 meeting in Hartford, a has been engaged to teach for the Weste New York State Council of Dancing Mast at Auburn, New York, on November 20.

• BROOKLYN, N. Y.—Evelyn Rita Ja zer reopened her school of the dance a drama at the Towers Hotel, November 9.

• BUFFALO, N. Y.—Martin D. Ferra formerly of this city and one-time teacher New York City is being sought. Anyo having knowledge of his whereabouts or the whereabouts of his wife, Dorothy Ferrari or any heirs, is asked to commu icate with THE AMERICAN DANCER for formation that will be to their advantage.

• ALBANY, N. Y.—Harry DeMuth a Irving Grad have located in Harrma Bleeker Hall, this city. They have five la studios in the building.

• SOUTH ORANGE, N. J.—The Mis Thelma Joy Haywood and Audrey Tayl students at the Leona Turner School Dancing, have returned from a two mont tour with the "Roxy-ettes." Miss Haywo and Miss Taylor danced at several key cit in the east, going as far south as Richmo Va., and north as far as Toronto. M Betty Hull has been at the Roxy Theatre New York since July.

Mr. Kenneth W. Iversen of Irvington, former student and assistant teacher at Leona Turner School, is now engaged as teacher in the Physical Education depa ment of North Carolina State College Teachers. Miss Leona Turner, besides op ating large and successful schools in So Orange and Cranford, is teaching ballro dancing, for the second season, at the Ad Leisure Hour School at West Orange Hi School.

• GLEN RIDGE, N. J.—Edna Rotha Passapae has reopened her studios in Ne ark, Maplewood and Glen Ridge. M Passapae has offered dance instruction the families of Essex County for many yea and is assisted by a staff of compet teachers.

• HARTFORD, CONN. — Anatole Bo man, former member of the Imperial Sch and author of *The Tragedy of Nijins* announces the formation of the New Engla Workshop Dance Guild. Only advanced s dents are eligible for membership in Guild which is a non-profit organization, fees whatever being charged. "I ask o that they (the students) be very serious their work and sell at least three tickets each performance," Mr. Bourman writes. the enterprise shows a profit the money w be spent for costumes, scenery and mu

and Studio

Music for the productions will be supplied by a symphonic quartette and all of the repertoire is from Russian ballet favorites. The opening performance will be the afternoon of November 27 at the Hartford Avery Memorial.

• PROVIDENCE, R. I.—Elsie T. Olson has reopened her studio and states classes are in full swing. Miss Olson was recipient this year of a 20 year membership pin and certificate of the Dancing Masters of America, which she proudly displays in her studio. Her public school classes, sponsored by the Parent Teachers Association at three Junior High Schools and four primary schools, are very successful.

• BOSTON, MASS.—Adolphe Robicheau has reopened his school and writes that the enrollment during the first week was larger than last year.

•

EDMOND BRADLEY, who heads the Petit Ballet Russe, known for its concert performances throughout the northeast for the past five years, has moved to larger quarters at 22 Huntington Avenue.

• BRADFORD, PA.—Miriam Kreinson inaugurated the seventh season of her School of the Dance here by announcing that additional sub-studios were to be established in nearby cities of Port Allegheny, Smithport and Coudersport, Pa. The Port Allegheny studio was officially opened October 16 with a tea. Over two hundred attended. Miss Kreinson's main studio in Bradford was opened around the first of October following her return from Hollywood, where she spent the summer doing research work and planning a possible Hollywood studio.

• MECHANICSBURG, PA.—Miss Lois Jane Fegan reports that all her students are very interested in their work and that in a few years she expects to have developed some really fine dancers.

• WASHINGTON, D. C.—The winners of the Metro-Goldwyn-Mayer *Great Waltz* competition in both Washington, D. C., and Richmond, Virginia, were trained at the Marion Durbrow Venable Studio of the Dance. Miss Martha Benitez and Mr. Pablo Santana were the winners of the District of Columbia gold cup. The champions of the Virginia zone were Miss Olyvee Folden and Mr. Tito Savage. Miss Venable writes that Chester Hale spent the morning of October 25 at her studios giving her interesting news about Doris Call, a former pupil, who is now a member of Mr. Hale's London troupe.

• WASHINGTON, D. C.—In a full page pictorial feature in the Washington *Times* of October 19, Paul Mathis, now a member of the teaching staff of the Leroy Thayer Studios, is quoted as advocating dance training to develop graceful deportment in every day life.

Mr. Mathis is forming a dance group to appear in concert early next year and is arranging to audition by appointment throughout November and December those interested in becoming a part of such a group. When the group is formed it will go into immediate rehearsal for the preparation of a concert repertoire.

• MIAMI, FLA.—5 year old Shirley Hill, pupil of the Mae Rose Studio of Dancing, appeared at the Steel Pier at Atlantic City for a one week engagement with Rudy Vallee. This same youngster, with her teammate La Vonne Henjum, has appeared at the exclusive Miami Biltmore Hotel and the Hollywood Beach Hotel with many internationally famous performers. The Mae Rose Kiddie Club has been a feature of W.Q.A.M. for over eight years.

• BIRMINGHAM, ALA.—Violet Felicia Nappi has reopened her studio after spending the summer in Hollywood, where she studied ballet with Serge Oukrainsky and tap with Leon Rattner. She writes that enrollments are good and that this should be a banner season.

•

MILDRED MARIE (Mickey) OXFORD has been chosen Miss Birmingham 1938. Miss Oxford was born in Birmingham and has studied dancing and singing diligently for the past six years. She is a student at the Loulie Compton Seminary and a dance pupil of Mildred Adams (herself a former "Miss Birmingham"). She states that dancing is her hobby.

• WARREN, OHIO—Miss Donna Javis, pupil of the Eleanor A. Shupe Studios, appeared in special acrobatic and eccentric dances at the Cleveland and Ohio Teachers of Dancing meeting September 18 at the Hotel Statler, Cleveland. Miss Helen Lindberg, principal assistant of the Eleanor A. Shupe Studios, is home after a two and a half months stay in Hollywood and Los Angeles, where she studied various types of the dance.

• YOUNGSTOWN, OHIO — The Kotheimer's School of Dancing has reported a large enrollment for the new season. Mr. Fred Kotheimer has been elected Vice-President of the Pittsburgh Dancing Masters Association and is also working on a local organization called Youngstown's Dancing Masters Business Association which held its first meeting Sunday, October 23. Mr. Kotheimer also has branch studios in Hubbard, with his assistant, Miss Ann Tiberio, in charge; Ellwood City, with Mr. Joe Kilch in charge, and in Warren, with Mr. and Mrs. Joe Cook in charge.

• CLEVELAND, OHIO—Miss Dorothy Bourne has been the outstanding pupil of the Marie E. Miller School for the past year. She entertained at the Cleveland and Ohio Dance Teachers Convention held last month and was the only girl to receive an award at the Collinwood High School's Amateur Theatrical Night.

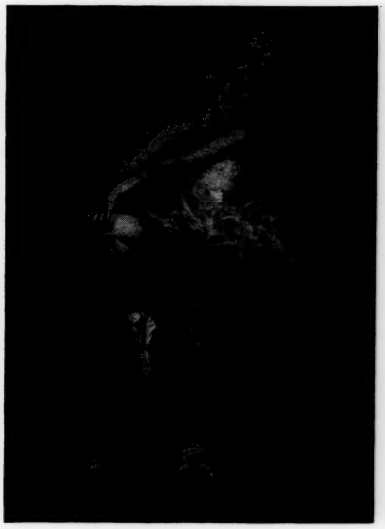
• LOUISVILLE, KY.—The tap, ballet, toe and acrobatic classes at the Freiberg School of Dancing are very large this season. They are preparing for the Fall Show, which will be given at the studio soon. Each pupil in the show will be presented with a beautiful autographed picture of their teacher, Lena Duke Croley. This is Miss Croley's second season with the Freiberg School and they are very proud of the work she has accomplished.

• BELLEVUE, KY.—Olive Vail was selected to direct the ballet for the program of Losantivilee, which celebrated the 150th anniversary of the City of Cincinnati. This pageant, which tells the history of Cincinnati, was presented in four gala performances on October 11, 12, 13 and 14.

MICKEY OXFORD, *pupil of Mildred Adams Studio of Dancing, Birmingham, Ala.*

JUNE MARION WATSON, *assistant teacher at the Alice Frances Watson School of the Dance, Pocatello, Idaho.*

BARBARA COLE, *10 year old student at the Lisa Gardiner School of Dancing, Washington, D. C.*



HERIETT WEHR, *7 years old, student of the John Petrie School, Chicago, Ill.*

• MEMPHIS, TENN.—Marjorie Duckett is now teaching in Memphis and reports that her studio enrollment is more than satisfactory. She is also teaching ballroom on Mondays at the Peabody Hotel, where something different is presented every week. This is the first time ballroom has ever been taught in a hotel in Memphis and the classes are proving most successful.

• NASHVILLE, TENN.—Mary Elizabeth Delaney has returned to the Ward-Belmont School for her third year as dance director.

• RUSSELLVILLE, ARK.—Shirley Jones, student of Lou Ann School of Dance, appeared as Goldylocks in *The Three Bears* ballet in the school's Spring Dance Revue. Miss Lois Ann Tisdale, who composed the pantomime ballet in one act, also wrote a song *Goldenlocks* for the occasion.

• MINNEAPOLIS, MINN.—Yohan Steiffer has reopened four of his studios so far and expects to start in a new location some time this month.

• BAY CITY, MICH.—The Charters School of Dancing opened this fall for its twelfth consecutive year. During the past year this school established a department for students interested in a professional dance career, and this summer a line of eight girls known as the Charters Dancers were successfully presented. At the present time The Charters School is preparing to sponsor a *Great Waltz Contest* in conjunction with the national release of *The Great Waltz* by Metro-Goldwyn-Mayer. This contest will be open to amateurs only. The competition will be conducted throughout the United States in connection with the theatres showing Metro-Goldwyn-Mayer pictures and the couple that wins the national contest will receive a contract with the Metro-Goldwyn-Mayer Studios in Culver City, Calif.

• TULSA, OKLA.—Mr. and Mrs. William P. Kapp announce the marriage of their daughter, Phyllis Jane, to Mr. Alfred J. Richards on September 3. Mrs. Richards is now teaching at the Potter Theatrical School in Tulsa and is very happy in her new location.

• NACOGDOCHES, TEXAS—Denard Haden, who for ten years has headed his own school in Nacogdoches, now heads the Experimental Dance Group in Stephen F. Austin State College. The Group is now rehearsing for an early performance of Chopin's *Ballade in G Minor*. This group works on the workshop plan, actually making all costumes and scenery.

• SAN ANTONIO, TEXAS—The Bonner Studio of Dancing had open house at the new Studio Building, corner of 300 West Woodlawn Avenue, on Saturday, October 15. This building has been designed, built and equipped exclusively for the purpose of teaching dancing.

• DALLAS, TEXAS—The Newman Dancing Studio presented a group of dancers in ballet, tap, character and exhibition ballroom dancing at the Golden Jubilee State Fair of Texas in the beautiful new hall of State Auditorium, Saturday evening, October 15, to a large and enthusiastic audience. Mr. Newman recently composed a high school ballroom dance called *The Pascha,* which is proving very popular with the younger set.

CHICAGO
by MARION SCHILLO

The Chicago Association of Dancing Masters held their first monthly meeting of the season October 2 in the Florentine Room of the Congress Hotel. The attendance broke all previous records for this first meeting, occurring as it does so soon after their annual convention.

The program included tap routines by Fran Scanlan, ballet and novelty work by Virginia Zimmermann, a modern ballet trio by Maxine Mordy, and ballroom numbers by Lou Burns.

William J. Ashton, secretary, announces the fifth annual one-day Normal School meeting at Des Moines, Iowa, will be held November 20 at the Kirkland Hotel. The faculty, selected with care for this occasion, is as follows: Edna Lucile Baum, ballet and children's work; Jose Castro, Spanish and novelty numbers, and Fran Scanlan, tap. Betty Mae Harris, fifth regional director of the Association, is handling details and making arrangements from Des Moines. There will be seven hours of work, followed by a dinner party and floor show at the Kirkland.

•

THE ANNE RUDOLPH School of Modern Body Education is offering instruction in fencing this season, under the celebrated authority, George Konraad Storm. During the National Beauty, Health and Style Exposition here at the La Salle Hotel, Miss Rudolph gave daily demonstrations with her group in body education, its artistic and therapeutic influence.

•

THE FRAN SCANLAN TAP SCHOOL has opened two new departments this season —ballet by Alfred Floyd, and acrobatics by Sylvester Smith.

•

GLADYS HIGHT announces preparations for her 1939 tour to Europe. Her tour this summer, while smaller than that of 1937, was a great success and all the members report having a wonderful time. There were no inconveniences due to the war scare, although they went through Germany, Czechoslovakia, and Austria. Miss Hight has herself been through three revolutions: at the Druse uprising in Damascus in 1925; Peking, China, in 1928 when the Cantonese captured Peking, and when as a child was living on the border in Texas when Pancho Villa raided her town. She states Europe holds no fears for her and assures her groups that she is well qualified to get them through any excitement.

BRUCE R. BRUCE now has two lit working in and around Chicago and a nounces that he can obtain jobs for train dancers since the demand of lines is f greater than the supply of girls.

• CHICAGO, ILL.—Charlotte Field, w has studied with Lucille M. Crowhurst a Sylvester Smith for the past six years, b sides doing beautiful control work, does the aerials including spotting aerial wal overs and full twisting butterflies. She h been a loyal and faithful pupil.

•

CHARLYSS L. HINDS has been put charge of the new Modern Dance Depa ment in the Chicago Park District. Th city is the first in the country to adopt t modern dance as a city-wide project a the development of the work will be interest.

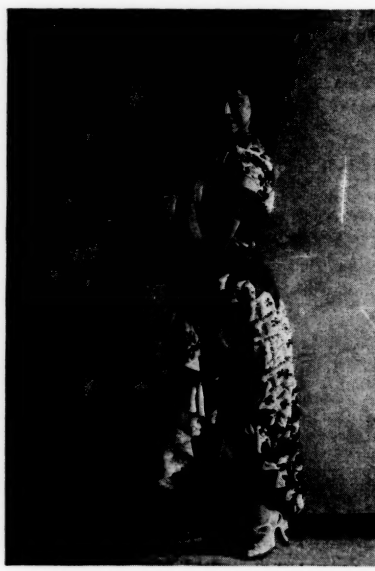
• PORTLAND, ORE.—After her recit on June 7, which she described as artistical and technically one of the strongest, to da Bertelle McBain went to Hollywood to stu with Ernest Belcher, Arthur Prince, Willia Moffa and Jose Fernandez. From there s went to Mexico City where she studied t native dances and reports that she ev danced in a Fiesta which she enjoyed i mensely. Upon her return to Portland, Mi McBain was asked to do her newly acquir Mexican dances on a program for Mexic Independence Day, September 16, and s appeared with great success. Now th classes have been resumed again, Mi McBain is working with her partner a they report that they are booked for cl dates as much as two months ahead.

CALIFORNIA
by DORATHI BOCK PIERRE

THE UNIVERSITY OF SOUTHER CALIFORNIA offers classes in dance boys and girls together. The new develo ments began with some experimental class in recreational games and dancing. The

(*Continued on page 29*)

BEATRICE BLANCO, *noted teacher of Mexico City.*



FOOT-NOTES

(*Continued from page 21*)

BARON and BLAIR are sharing honors with Peggy Fears at the new El Rio in New York. The main room has been transformed into a Brazilian market place and the walls covered with photo-murals—an atmospheric setting for the Sambo which Baron and Blair teach to the patrons.

•

LYMAN and DRISCOLL closed a four weeks' engagement at the Arcadia International Restaurant in Philadelphia for M.C.A. to go to Nixon's in Pittsburgh, where they are currently appearing.

•

THE MARINOS, Gene and Zenaida, billed as international dancers, are readying their repertoire and getting new numbers after an enforced lay-off due to Zenaida's illness. The team expects to be working soon.

•

JUDITH and JACQUES opened November 5 in Washington, D. C., for a week's engagement at the annual Auto Show.

•

MAURICE and MARYEA, appearing currently at the Chez Paree in Chicago, are introducing the Blackpool Walk.

•

JACK and AUDRA MOREAU, recently arrived from Hollywood, are featured in the Continental Room of Chicago's Stevens Hotel.

•

ESTELLE and LEROY are at the Rainbow Room atop Radio City.

•

VELOZ and YOLANDA are opening at Billy Rose's Casa Manana.

•

GEORGES and JALNA are currently working the Statler Hotels.

•

FAWN and JORDAN are returning to the St. Moritz for another indefinite engagement.

•

STUART and LEA were given a day's leave of absence from the Adelphia in Philadelphia to open the new season at the Mayflower in Washington October 14. Orchids and champagne were the order of the day and the press even remarked that the team danced "orchidaceously." From the Adelphia Stuart and Lea went to the Hotel Chase in St. Louis, which engagement will be terminated early in November, when they move to Louisville, Ky. November 26 to December 3 they are booked for the annual Toronto Motor Show.

•

MINOR and ROOT opened November 1 for an indefinite engagement in the Ambassador Hotel's Trianon Room. This is the team that discovered the Sambo in Rio de Janeiro, where they were appearing at the Urca Casino last April. They were so enthused they brought percussion instruments, orchestrations, records, etc., back to this country and interested several orchestras in the music. Alberto Galo arranged the native steps and ballroom version into an exhibition number for them.

•

MAURICE and CORDOBA are appearing nightly in the Terrace Room of the Hotel New Yorker. When Morton Downey's orchestra goes into the Persian Room at the Plaza they will transfer there.

(*Continued on page* 33)

★ ★ ★ Honor Roll ★ ★

STUDENT *and* STUDIO

(*Continued from page 28*)

success was undeniable. Students unanimously demanded more dancing and more games. The Physical Education Department is up to date not only in its activity program for all students, but in offering, besides a regular Physical Education major, a major in the dance. Southern California is out in the front ranks of progressive education.

•

VIRGINIA HALL JOHNSON, who spent the summer at Bennington working with Martha Graham, has returned to California and opened her studios in Beverly Hills.

•

NICO CHARISSE and his staff of instructors held a birthday party at his studio in celebration of the first year of work in his own building, September 7.

•

VIRGINIA MARVIN, formerly of the New York musical comedy stage, has announced the opening of dancing classes in the Garden Court in Hollywood.

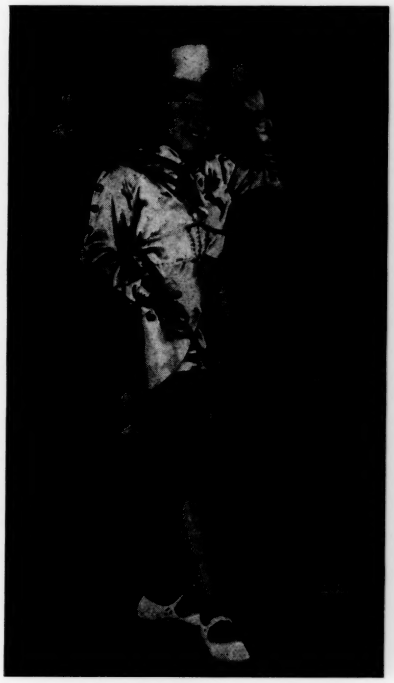
•

ROY GORDON, assisted by Ruth Schuder, announces the opening of new dance studios in Hollywood.

•

MISS MARY BELLE INGRAM, long established as a leading dance instructress in Oak Park, Illinois, has opened a studio in the Mission Inn Annex at Riverside, Cal.

*This month's honor students are—below—*AUDREY ALLERS, *pupil of the Lottie Atherton School of Dancing, Malvern, L. I. To the right, reading down—*DORIS MITCHELL, *pupil of Natalie Titus, Hempstead, L. I.;* BOB FUNGER, *of the Leona Turner Studio, South Orange, N. J., and* PEGGY ALEXANDER, *of the Dorothy Kaiser Studio, Glendale, L. I.*



Code of Terpsichore

by CARLO BLASIS

World's supreme authority upon the Ballet.

With Notes by ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(Continued from last month)

We may remark with men of learning that the beautiful in sculpture, in poetry, in painting, and in dancing, is not the geometrical beauty of proportion, but it is the *expression*, and that vividly portrayed. The general action and progress of theatrical exhibitions arrest our attention, when accompanied by interest; then it is that they stir and agitate the passions, and oblige us to take a part with the characters of the piece. The art of taking possession of the minds and affection of an audience constitutes the highest praise of a dramatic author. It is then that the exhibition of a beautiful theatrical production, *"vi sentite commuovere tutta la macchina: v'adirate, o temete a vicenda; vi sentite raccapricciare i capelli, nascere il piacere, germogliar la speranza, &c. Un pezzo di pittura, o di scultura, il meglio fatto secondo le regole dell' arte, se non traspira azione, e un pezzo di maraviglia, come l' opera, della Sfera, e del Cilindro di Archimede, le Galleggianti di Galileo, i principj di Newton; ma non gia bello. La prima sorgente di quest' azione, e che il poeta, o il pittore n'abbia molta nel suo temperamento, e sia capace di riceverne molta dagli oggetti o reali, o fantastici. Un temporamento lento o freddo potra per avventura essere un gran geometra ma non un poeta, un pittore, uno scultore, che piaccia."* (*Genovesi.*)

TRANSLATION.

It agitates the whole body, inspires us by turns with delight and gentle melancholy, then with lively sensations of pleasure, and sometimes with transports of admiration. In short, the *beautiful* beheld in expressive action is capable of raising us to a state of rapture. That profound and discriminating philosopher, Genovesi, observes, "that a painting, or piece of sculpture, executed according to the nicest rules of art, but wanting *expression*, may be acquired, as we do the sphere and cylinder of Archimedes, and other works of geometric proportions; beauty, however, excites within us feelings of a far different description. The source of the beautiful must be placed in the breast of the poet or painter; he must be of a temperament susceptible of beautiful impressions, real or imaginary. A constitution cold and slow may, perhaps, become a good geometrician, but never a poet, a painter, or a sculptor."

The passion of love, which is the very soul of the stage and the source of so many other passions, whose variety and contrast produce numberless dramatic situations, is essentially necessary also to the ballet. On it depends a multitude of striking and pathetic effects, which appear to be naturally allied to pantomime and dancing. Love is the principal spring of action in a ballet, the object of which is to produce gentle, agreeable, and sometimes even terrible sensations.

Love has been employed in a masterly manner by the authors of *"Phedre"* and *"Zayre"*. These great poets will teach in what method love, of all passions the finest and most powerful, contributes to delight us on the stage; they were the organs of nature, which, together with their works, should be studied as models and guides.

The exalted stateliness of Corneille's genius appears above describing the scenes and events of this passion, which he has frequently treated in an episodical and even insipid style in his tragedies. In Alfieri, love is generally no more than secondary and accessory, excepting in the fine tragedy of *"Myrrha"*. The harmonious Metastasio, however, is a worthy rival of the great Racine, who may be termed the poet of the heart. The former treated the tender passion in a most elevated style, but what merits remark in him is, that a moral may frequently be traced in his most seductive scenes; he is superior to Alfieri in pathos. However, instances of tragic terror are to be found in his productions. His characters are drawn very much in the manner of Corneille. The delightful Quinault is also another dramatic model; he is tender, impassioned, and sometimes even sublime; his descriptions are frequently equal to the pictures of Correggio and Guido. Apostolo Zeno is full of dramatic fire and feeling, and treats on the passions with great energy. Shakespeare is another great painter of the passions; the truth and vigor of his conceptions are equally astonishing. Nature is his model, and his creations are not, in any particular, inferior to her. His pathos is often overpowering and sublime; his works are a mine, the gold of which must be extracted with care. In my opinion, however, the Avonian bard should not be consulted until after all the other great authors have been studied, since his numerous errors might spoil the taste of a young and inexperienced composer.

NOTE. It must be observed that the author speaks of our great poet only from reading translations of some of his pieces, and then principally with respect to their plan and conduct.

The ancients neglected love as a subject for tragedies; we find in them but very weak representations of a passion which, however, I will venture to say, as handled in modern dramas, principally constitutes their superiority over the ancients. The classic poets contain nothing that can be compared to the character of *"Phedre"*, or the last acts, of *"Zayre"*, to Metastasio, or to the *"Myrrha"* of Alfieri.

(Continued next month)

MARY LA BARBARA

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(Dance Production)

Presented by the

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Direction ANNETTE VAN DYKE

for the Benefit of the

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ZIEGFELD THEATRE

MARY LA BARBARA

Costumer

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D. M. A. BULLETIN

(Continued from page 25)

GREAT WALTZ CONTEST

President Leroy H. Thayer has been selected as one of the judges for the Great Waltz Contest held in Washington, D. C. Mr. Thayer was called upon to teach the Viennese Waltz for the contest to several couples from the College of William and Mary at Williamsburg, Va. There have been several contests held in the vicinity of Washington. The final contest for that section was staged at Loew's Theatre, Washington, D. C. The winners were Miss Olyvee Folden and Tito Savage. President Thayer presented the trophy. Vice-President Miss Julia Mildred Harper of Richmond, Va., was also one of the judges for the contest. The winning couple will participate in the grand finale contest at New York City at a later date. The couple winning the National Trophy will go to Hollywood with a three months' contract from Metro-Goldwyn-Mayer.

The Olympic scoring method was used, dividing the points equally between grace, rhythm, dance deportment, personality and general appearance.

Mr. Thayer received a great deal of publicity in the newspapers regarding the contest, and the Dancing Masters of America, Inc., was mentioned in practically every write-up.

•

HENRIETTA UPTON RETIRES

Henrietta Upton of Salem, Mass., has retired from the dancing business after a career of 46 years. Miss Upton began teaching by assisting her father, the late Prof. Henry C. Upton. Prof. Upton began teaching in 1864. He conducted his school for 56 years with classes in Salem, Danvers, Marblehead and Peabody, Mass. Miss Upton also had an uncle who taught dancing in Salem, so that between the three there has been an Upton dancing school in Salem for 80 years.

Henrietta Upton was one of the charter members of the Dancing Teachers Club of Boston and was recently made an Honorary Member.

•

MARRIAGES

Miss Vida Godwin writes that Ruby Faye Haden is to be married on November 8.

•

JACK STEIFFER MARRIES

Announcement of the marriage of Rose Lukens, daughter of Mr. and Mrs. G. M. Lukens of Brainard, Minn., to John L. Steiffer of Minneapolis, Minn., on October 2 has been received. Mrs. Steiffer is a graduate of St. Luke's Hospital at Duluth, Minn., and is now a surgical nurse at the St. Barnabas Hospital in Minneapolis.

•

Announcement has been received that Miss Marion Mlezek of Albany, N. Y., is now Mrs. Paul Bulger. Mrs. Bulger is a member of the Northeastern New York State Council.

•

BILLY TRUEHART PASSES

His many friends will be sad to learn of the death on September 20 of Billy Truehart. He died in Hollywood, where he had been residing with his family. Head of the Truehart Dance Studios in Houston, Texas, for 13 years, he was known for his home study instruction and his radio broadcasts. He was 48 years of age and was a member of the DMA and the South Texas Association. His business will be carried on by his son, Billy, Jr. He is also survived by his wife, Bessie Beach Truehart, and three sisters.

Dance Events Calendar

Nov.	8-25	Hanya Holm & Group	Los Angeles & San Francisco, Calif.
	8	Littlefield-Philadelphia Ballet Co.	Ballet Night, Civic Opera House, Chicago
	10	Ballet Caravan	San Diego, Calif.
	10	Edwin Strawbridge & Co.	Williamsport, Pa.
	10-13	Mordkin Ballet	New York City
	11	Ballet Caravan	Pomona, Calif.
	12	Ballet Caravan	Long Beach, Calif.
	12	Edwin Strawbridge & Co.	Hamilton, Ont., Canada
	13	Littlefield-Philadelphia Ballet Co.	Ballet Night, Civic Opera House, Chicago
	13	Argentinita	Majestic Theatre, New York City
	13	Ronny Johansson	Y.M.H.A., New York City
	13	Ballet Caravan	Pasadena, Calif.
	14	Mordkin Ballet	Norwalk, Conn.
	14	Ballet Caravan	El Centro, Calif.
	15-16	Ballet Caravan	Los Angeles, Calif.
	15	Mordkin Ballet	Orange, N. J.
	15	Edwin Strawbridge & Co.	New Castle, Pa.
	16	Mordkin Ballet	Allentown, Pa.
	17	Doris Humphrey & Group	Lafayette, Ind.
	17	Ballet Caravan	Phoenix, Ariz.
	17	Edwin Strawbridge & Co.	Columbus, Ohio
	18	Ballet Caravan	Miami, Ariz.
	18	Edwin Strawbridge & Co.	Lansing, Mich.
	21	Ballet Caravan	Tucson, Ariz.
	21	Edwin Strawbridge & Co.	Royal Oak, Mich.
	22	Ballet Caravan	State College, N. Mex.
	22	Edwin Strawbridge & Co.	Jackson, Mich.
	22	Littlefield-Philadelphia Ballet Co.	Ballet Night, Civic Opera House, Chicago

(*Continued on page* 32)

DANCE THEATRE PRESENTS
MARTHA GRAHAM
in a dance recital on
Sunday Evening, Nov. 27th, at 9
Tickets: 50c - 75c - $1.00
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Tickets now by mail or in person at
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Y.M.H.A.—Lexington Ave. at 92nd St.—AT 9-2400

DANCE EVENTS

(*Continued from page* 19)

familiarity one is more apt and able to separate the individual from the work being performed though in so doing much of the perspective of the entire composition, the relationship of dancing, décor and music to one another, is lost. Unfortunately an impression persists that the dancers judged as a company, with a few notable exceptions, lack force of personality and distinction. I hope this proves to be just another contradiction.

•

CALIFORNIA

by DORATHI BOCK PIERRE

ALBERTINA RASCH BALLET, *Hollywood Bowl, August 16.*

The 1938 Hollywood Bowl season has come to an end, and for the first time in many years, dance played no part in its success.

August 16 saw the only Ballet Night, which was also a "Motion Picture Night", the music of a light nature, in this instance the score for *The Lost Horizon,* by Dimitri Tiomkin, husband of Mme. Rasch.

The principal ballet was *Excerpts from The Great Waltz,* the M.G.M. picture, not yet released.

The choreographic technique for pictures is episodic, a series of pretty pictures, or technical displays, unrelated to each other, which makes it possible to cut the dance for the final film without interfering with ballet continuity. Unfortunately this technique, which serves one purpose, loses its value in a stage presentation, when the lack of unity dissipates the spectator's interest, and mars the total effect.

(*Continued on page* 40)

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DANCE EVENTS CALENDAR

(*Continued from page* 31)

	23	Edwin Strawbridge & Co.	Battle Creek, Mich.
	25	Edwin Strawbridge & Co.	Grand Rapids, Mich.
	26	Martha Graham & Group	Washington Irving H. S., New York City
	27	Humphrey-Weidman	Guild Theatre, New York City
	27	Martha Graham	Y.M.H.A., New York City
	27	Littlefield-Philadelphia Ballet Co.	Ballet Night, Civic Opera House, Chicago
	28	Ballet Russe de Monte Carlo	Brooklyn Museum, Brooklyn, N. Y.
	28	Ballet Caravan	Stillwater, Okla.
	28	Edwin Strawbridge & Co.	St. Louis, Mo.
	29	Clarita Martin	Civic Theatre, Chicago, Ill.
	29	Hanya Holm & Group	Kalamazoo, Mich.
	29	Ballet Caravan	Dallas, Texas
	29	Edwin Strawbridge & Co.	Decatur, Ill.
	30	Hanya Holm & Group	Bowling Green, Ohio
	30	Ballet Caravan	Denton, Texas
	30	Edwin Strawbridge & Co.	Gary, Ind.
Dec.	1	Hanya Holm & Group	Delaware, Ohio
	1	Ballet Caravan	San Angelo, Texas
	2-3	Hanya Holm & Group	Pittsburgh, Pa.
	2	Ballet Caravan	Austin, Texas
	3	Edwin Strawbridge & Co.	E. Liverpool, Ohio
	4-11	Wilson Williams & Negro Dancers	Guild Theatre, New York City
	5	Ballet Caravan	Fayetteville, Ark.
	6	Hanya Holm & Group	Lynchburg, Va.
	6	Huapala	Worcester, Mass.
	6	Ballet Caravan	Tulsa, Okla.
	7	Hanya Holm & Group	Farmville, Va.
	7	Ballet Caravan	Edmond, Okla.
	8	Ballet Caravan	Emporia, Kansas
	9	Hanya Holm & Group	New Haven, Conn.
	9	Edwin Strawbridge & Co.	Charleston, W. Va.
	10	Hanya Holm & Group	Boston, Mass.
	10	Ballet Caravan	Kansas City, Mo.
	10	Edwin Strawbridge & Co.	Morgantown, W. Va.
	11	Littlefield-Philadelphia Ballet Co.	Ballet Night, Civic Opera House, Chicago
	12	Edwin Strawbridge & Co.	Ft. Wayne, Ind.
	13	Miriam Marmein	Springfield, Mass.
	13	Edwin Strawbridge & Co.	Canton, Ohio
	13	Littlefield-Philadelphia Ballet Co.	Ballet Night, Civic Opera House, Chicago
	15	Ballet Caravan	Toronto, Ont., Canada
	17	Mureen Yurlova	Carnegie Hall, New York City
	18	Clarita Martin	Guild Theatre, New York City

Edwin **Strawbridge**

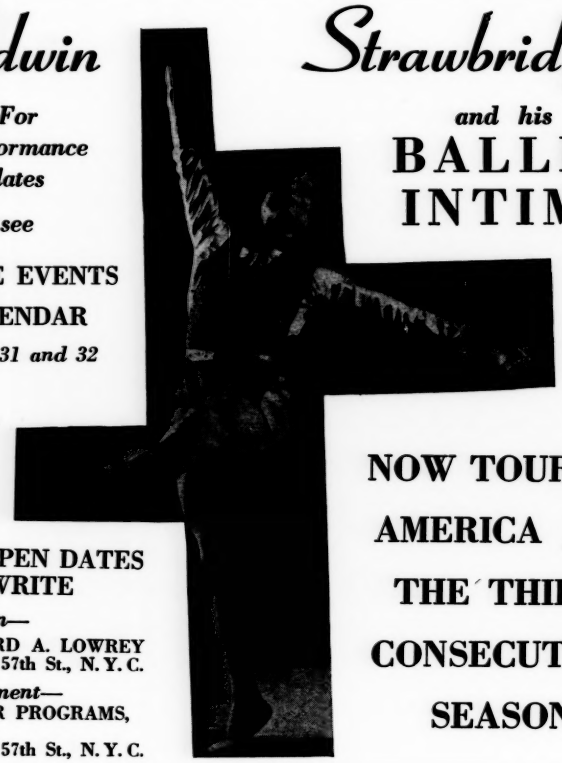
and his

BALLET INTIME

For Performance dates see

DANCE EVENTS CALENDAR

Pages 31 and 32



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FOOT-NOTES

(*Continued from page 29*)

MIRIAM WINSLOW whose group has appeared for the past five years with some of the major symphony orchestras throughout the country has joined forces this year with Foster Fitz Simons, formerly of Ted Shawn's Male Dancers. They start on a tour that will carry them as far West as the Mississippi around the first of January with an entirely new repertoire.

The supporting group will do several engagements on their own and will accompany Miss Winslow and Mr. Fitz Simons on their symphony appearances, the first of which will be with the Detroit Symphony for two performances early in February.

•

ARGENTINITA, Spanish dancer, and her ensemble will make a single appearance in New York on Sunday evening, November 13, at the Majestic Theatre. Argentinita has acquired fame throughout Europe as an interpreter of regional Spanish dances and was the first Spanish dancer to interpret the music of de Falla, Albeniz and Granados.

•

ANGNA ENTERS' New York season will open with three successive Sunday night performances, November 27, December 4, and December 11, at the Alvin Theatre. During these performances Miss Enters will present at least nine new mime compositions. Beginning with two performances in Boston in December, she will play her way out to the West Coast in her annual transcontinental tour.

•

RONNY JOHANSSON will appear at the Y.M.H.A. Auditorium in New York on Sunday evening, November 13. Miss Johansson is a Swedish dancer who is returning to the States after an absence of several years. She has appeared in practically every country in Europe and is well known to many university and college audiences in America, where she spent many years both as a dancer and as a teacher. Her current tour will take her as far north as Montreal and as far south as Texas.

•

EDWIN STRAWBRIDGE reports his repertoire for this season includes *Pinocchio, Midsummer Night's Dream, Mephisto, Waltz of Liszt* and *Petite Rein.* Mr. Strawbridge, who has a company of 12, is making use of a narrator for some of the ballets who speaks lines for various characters in those ballets. Miss Virginia Miller has been chosen as the new ballerina to support Mr. Strawbridge. She was formerly a member of the Ruth St. Denis Company.

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It serves to uphold in this country a fine tradition of dancing and a sumptious standard of production—Eugene Stinson, *Chicago Daily News.*

Pantomime more expressive and dramatic than any spoken line. A revelation of the highest art.—*St. John (New Brunswick) Telegraph-Journal.*

Simplicity and the perfection of simplicity.—*Montreal, Le Canada.*

Drenched with delight and exhilaration . . . Mikhail Mordkin has accomplished something very fine for the ballet world.—*Richmond Times-Dispatch.*

Surpassed anything seen here for many seasons.—*Roanoke Times.*

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY ACT OF CONGRESS OF AUGUST 24, 1912 AND MARCH 3, 1933 OF THE AMERICAN DANCER PUBLISHED MONTHLY AT NEW YORK CITY FOR OCTOBER 1, 1938.

State of New York, County of New York.

Before me, a Notary Public, in and for the state and county aforesaid, personally appeared Ruth Eleanor Howard, who, having been duly sworn according to law, deposes and says that she is the Publisher of the American Dancer and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Ruth Eleanor Howard, Publisher, 250 West 57th Street, New York City, N. Y.; Ruth Eleanor Howard, Editor, 250 West 57th Street, New York City, N. Y.; Managing Editor: none. Business Manager: none.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the months preceding the date shown above is. (This information is required from daily publications only.) RUTH E. HOWARD.

Sworn to and subscribed before me this 26th day of September, 1938. J. W. NELSON.

(My commission expires March 30, 1940.)

D. T. B. A. BULLETIN

By Marguerite Reynolds

The regular monthly meeting of the New York DTBA, held at the Park Central Hotel October 23, was exceptionally well attended. The New England contingent, unable to attend the previous session on account of the severe storm in that area, were back again. Pennsylvania was also well represented.

Featuring the October session was the annual election of officers. Those elected to office for the year 1938-39 were as follows: Donald Grant, Hastings, N. Y., president; Cedric Lindsay, Flushing, N. Y., 1st vice-pres.; Adolph Blome, New York, 2nd vice-pres.; Patricia O'Connor, New York, 3rd vice-pres.; Thomas E. Parson, New York, executive secretary; Marguerite Reynolds, Brooklyn, Treasurer; Mary O'Moore, Forest Hills, L. I., 5 year director; Roy Walker, Holyoke, Mass., 1 year director to fill vacancy created by resignation of Jack Manning from the board; Don LeBlanc, New York, Senior Sergeant-at-Arms; Frank Howell, Brooklyn, N. Y., Junior Sergeant-at-Arms. Incumbent directors are: Margaret Burton Inslee, Marion Howell, and Mildred Drewes.

Following the election there was a discussion of the conditions existing in Pennsylvania as a result of the activities of the W P A in the dance teaching field. It had been previously reported that several dance schools had suffered a loss in enrollments because of the free dance classes conducted by W P A. A suggestion that the DTBA stage a meeting in Harrisburg to which all Pennsylvania teachers would be invited to attend met with unanimous approval. This meeting was set for Sunday, November 6.

On the educational program for the session were Francene Clark, who presented a line number, and Russell Curry, whose ballroom work resulted in his being chosen for the Christmas Session faculty.

The DTBA's Fourth Annual One-Day Christmas Session will be held at the Park Central Sunday, December 18. The faculty will consist of Muriel Stuart, ballet mistress of the School of American Ballet; Hilda Butsova, who appeared on the recent Convention faculty; Johnny Mattison and Alan DeSylva, tap; Mari Tamsun-Houser, who also taught at the convention, Baby Dances; and Oscar Duryea and Russell Curry, ballroom.

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CHARLES WEIDMAN

(*Continued from page* 11)

"That, in many cases, is the means or medium through which I project a great many of the things I do. First and foremost, if a humorous element is required, it must be projected by the performer as such." And he suggests the following rules —"to be applied to achieve humor."

(*1*) *Any extreme exaggeration or distortion of the natural.*
(*2*) *Sadistic humor—accidents and discomfitures.*
(*3*) *Any extreme contrasting movement.*
(*4*) *An afflicted person—lameness, toothache, etc.*
(*5*) *Sudden changes of thought, spasmodic changes of direction, or a quick introduction of new themes.*
(*6*) *Pantomimic representation of a function—juggling, fighting or eating.*

But these particular examples, he adds, "are *intended* humor, consciously projected by the performer, and to be received by his audience as such."

In the beginning, Weidman used the more obvious expressions, sadistic humor and pantomimic representation, but he soon employed a broader experiment, "attempting to abstract the essence of any emotion that was projected through motion." Until today. "At the present, I am a formalist," he admits. "For I believe that through form, not only artistry is attained, but also a greater depth and greater laughter."

For Charles Weidman there is always transition—even *Opus 51* is not an end—change is inevitable.

Indeed, as he aptly puts it: "A dancer's career might be called a *quest*—always seeking to say new things, and to say them in *new ways!*"

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BLOSSOMS ON BROADWAY

(*Continued from page* 14)

get our twenty right. Now, will you please?" And they pushed on the door as a voice bellowed up the stairs.

"Mirror number!"

I descended the five flights of stairs from their dressing room wondering if perhaps two very likable and gay twins have stumbled on a secret that could be of invaluable use to all dancers: they make of their dancing and their career, an adventure. A rather exciting, breath taking game to be played correctly and fairly to the last ditch, with bubbles of humor and enjoyment mixed all through.

No wonder a huge audience sits back night after night with a little sigh when something bright and wholly fresh seems to catch at them between the *pirouettes* of a pair of delightful, golden haired twins. For a few brief moments they have caught the glow from the nugget of merry, perfect adventure that seems to be in the possession of Bettymae and Beverly Crane.

BALLROOM OBSERVER

(*Continued from page* 23)

sions, jitterbugs and cannabalistic rhythmic orgies to occupy a place in our social scheme of things, wooing our youth along the primrose path to hell. . . . "

Tin Pan Alley's face must have turned a crimson hue, if the inhabitants of that mythical thoroughfare read the above tirade by the esteemed Archbishop. However, it is doubtful. Practice makes perfect, and they have had plenty of practice dodging such blasts.

If such statements concerning the future welfare of our youth are to be taken seriously, then there is all the more reason for the educational system of the country to recognize ballroom dancing as an essential study, and to include it as an essential of the study program for all students—*and under the supervision of thoroughly qualified instructors,* not just something for the physical education departments to play with when, as, and if they see fit. That which is considered important enough to be made *compulsory* for the starred and barred portion of our country's defense line should be good enough for the masses they are destined to defend.

On first thought, the average dance teacher will, no doubt, feel that such a set-up would just about ruin his chances as a private teacher. On the contrary, if each and every school in the country should adhere to the principle of having only *qualified* instructors for every phase of the dance, there would be hardly enough such instructors to fill these jobs. Considering, too, the fact that in the lower grades *only* an elementary knowledge could be attained by the students, private schools could then be conducted as seats of higher dance education. It cannot, and must not be assumed that, at the age of twelve, fourteen or sixteen, a boy's or girl's study of the dance is fully complete. And too, there would be created in these boys and girls an entirely different attitude toward the study of dancing, much the same as in other scholastic subjects. Who today would ever think of completing a course of study in mathematics, medicine, law, engineering, etc., in the same manner pursued by so many insofar as dancing is concerned? There are schools which specialize in the former subjects; there could be schools which would specialize in the finishing touches of a student's dance education. These are the existing possibilities. It will be largely the duty of the organized profession to supply the details from which can be built an everlasting structure.

DANCING FAMILY

(*Continued from page* 15)

have him home again and he stayed on taking care of the family property and relieving her of responsibility. What the family had not considered, though, was the fact that he had reached military age, and consequently Rafael had to serve the regulation army training period, the only member of this dancing family to see military service.

In 1925 Elisa, Eduardo, Angel and Paco went to England, where they appeared with great success at the Coliseum. They toured through England and also France, but were glad to come back to America.

In 1927 Eduardo and Elisa went to Australia; and in 1929 Elisa, Jose and Rafael with a company of eight girls toured Spain for one year. This was the last time Elisa danced upon the stage. "I thought it good. I started and I finished in Spain," she says.

All of these years Padre was teaching. He was famous and respected in Seville. He was, in point of teaching years, the oldest dancing teacher in Spain. When the Spanish Republican government made plans for the University City, they erected a school for foreign girls, and for five years, until the outbreak of the war, Padre taught them the dances of Spain.

When the war started Elisa hurried home to look after their father, the last remaining member of the family in Spain, and to protect property they owned. The war increased in fury and Elisa, glad to escape from the carnage of her beautiful Spain, brought her father back to America.

Today the Cansinos call America home. They are teaching the native dances of Spain to their children, so that they, too, may carry on the Cansino name.

Elisa, Eduardo and Rafael are teaching in Los Angeles, and Rafael is planning a dance tour with a partner. Elisa's son, Gabriel, is dancing with his young wife in theatres in the Middle-West. Eduardo's daughter, Rita, is a ravishingly beautiful girl, working in pictures. Antonio is dancing with a partner in Arizona.

Jose is in San Francisco, where he teaches and gives concerts, while Paco and Angel are teaching in New York. Angel is assisted by his wife, Susita, an American girl. Their daughter, Carmina, is seven years old and has just danced in her first motion picture.

On April 21 of this year, Padre Antonio Cansino was seventy-three years old. He had taught the dances of Spain for fifty-five years and, although he is happy to be in America with his children and grandchildren, to see them dancing and at peace, he is lonely for the life he has always known.

Elisa says: "The Cansinos have always danced and taught and we shall continue to dance and teach as long as there is the fire and beauty of Spain in our souls and the freedom of America in our hearts."

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DANCER'S DIARY

(*Continued from page 22*)

and crunchy and gooey and Betty named it *"The Dancer's Special."*

Eric sat with his hair all mussed up and pieces of apple and bacon strewn around him. He looked so happy in the midst of it all.

"I'm getting you girls ready to go out on that cruise and knock 'em dead with your act," he grinned, licking a thumb. "I bet you never had a practice period as fine as this one."

"I should say *not*," breathed Betty.

"And if Bobbie keeps hammering at me," Eric went on, "I might really do something about being a pianist."

Then he turned to us and his eyes were very serious. "Now please don't laugh, but do you know that you girls are the first real people I've ever known? And when you come back from your cruise, Dorina, and all of you, I've something up my sleeve that ought to be fun if we do it together. You see, I like you all so I can't give you up, now that I've found you."

And, Diary, I felt happy and as if I wanted to cry all at the same time.

"We'll write you every day on the cruise," I promised. "And we think it's pretty grand we've found you, too."

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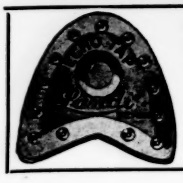

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DANCE EVENTS

(*Continued from page 31*)

An impressive list of soloists took part, and three couples, Sally Craven and Harvey Karels, Marsha Kent and Louis Hightower, and Dorothy Jarnac and David Tihmar were especially good in brief moments.

The second dance was *Roumanian Rhapsody No. 1* by Georges Enesco, and was a hodge-podge pot pourri of everything associated in the laymen's mind with Slavic countries, from authentic Hungarian peasant costumes to the most diaphanous theatrical turkish trousers, with two sprightly blonde soloists who must have stepped right out of a night club floor show.

•

MYRA KINCH AND MODERN DANCE GROUP. *Belasco Theatre. September 29.*

Myra Kinch, rounding out her second year as director and soloist of the Federal Theatre Modern Dance Group, opened in Los Angeles for a limited engagement preceding a tour of the coast.

Remembering the concert of last year, comparisons are inevitable, and two things stand out clearly: Miss Kinch shows a freer, lighter technique, using more elevation and extension; her choreographic designs are richer, her approach more mature. She has moved more surely toward pure dance, as opposed to her former more dramatic approach. Oddly enough, in gaining immeasurably in dance, she seems to have lost something of her feeling for satire. Last year her satires were outstanding; this year they are weak.

Introduction to Movement, the opening number, showed excellent and well-defined choreography, with reiteration and emphasis tellingly placed; and was probably the best number of the entire program.

The second section was *Anthem* (American Holidays). Of the four holidays, two were outstanding. Christmas was approached as a dance treatment of the Nativity. Miss Kinch as the strong, moving, earthy Madonna was deeply stirring, and gave a beautiful personal performance. The number would be improved and its emotional appeal heightened if the Madonna were placed upon a platform or higher level and there should have been no dancers passing between her and the audience at any time. The group work seemed weak and trivial in comparison with her strength.

Memorial Day was beautifully conceived, preponderently pantomime, and strongly emotional as the silent march of the dead passed through the shadows, demanding the last of the living.

Fourth of July, notable for its effective costumes, was the most regimented of all the numbers, instead of epitomizing, as the program stated: "freedom of expression."

The satires suffered by being placed all together upon the program.

Bolero for a Bad Bull was a very clever idea, but the dancers did not live up to it. There should have been more authentic Spanish movement, and the entire number should have been danced with gusto and verve.

Best of the satires was the solo by Miss Kinch, *Sarabande for the Erudite*. It was a delightful bit of fun in which one saw reflected a whole evolution of modern cliches.

Let My People Go, making up the third part of the program, was based upon the persecutions and the release from bondage through religious ecstacy of the southern negro.

Miss Kinch had a powerful theme, and she approached her subject with sympathy and understanding, but it failed to arouse in the audience the emotional response such a dramatic theme demands. This was through no fault of Miss Kinch, but simply due to the fact that the incongruities, which are stirring when performed by a negro, seem trite and in poor taste when performed by a white.

The program was immeasurably enhanced by the excellent accompaniment of Manuel Galea, who also composed all of the music for the program, and by the costumes designed by Robert Tyler Lee.

•

PAQUERETTE PATHE. *Studio demonstration, October 6.*

A reception and recital of tremendous interest and far-reaching significance was that of Miss Paquerette Pathe, only authorized representative in this country of the justly famous Jooss-Leeder School of England.

A great majority of those present were familiar with the Jooss-Leeder technical method only through seeing their ballet concert performances, and this demonstration gave them a close introduction to the technical foundation, which proved to be soundly fundamental in movement principles and structure.

We saw the classic ballet foundation, but also how far Jooss has moved from the traditional. His technique, based upon the theory of continual flowing movement, is radial and space-filling, with a rich pattern movement. It is more natural, modern ballet movement, more easily understood by the uninitiate.

He has retained the classic foundation of ballet leg movement, and freed the upper torso and arms, being more organic than much ballet, and more buoyant and spatial than much modern dance.

Bodil Genkel is Miss Pathe's charming and able assistant.

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